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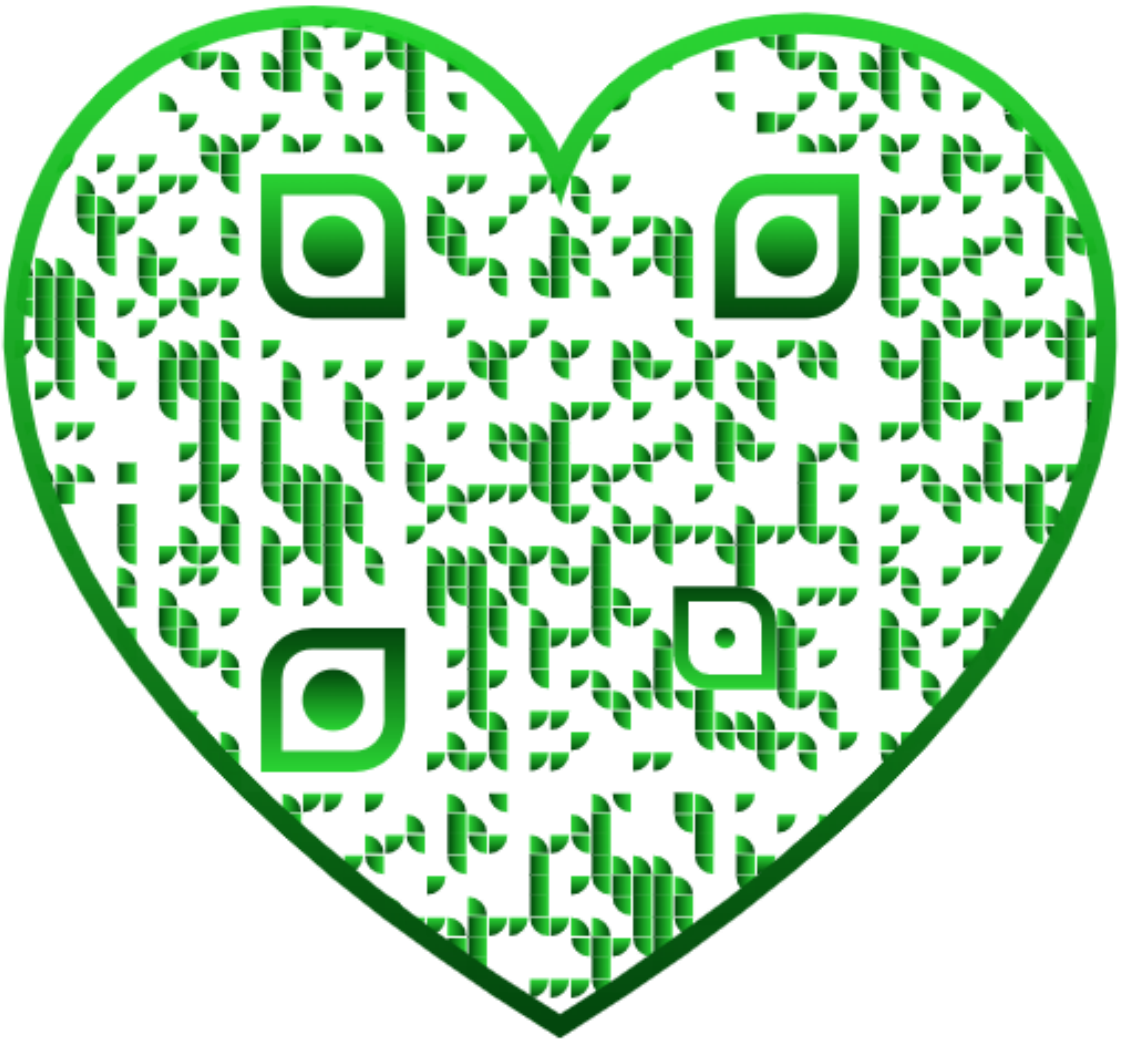

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Here are a few of your regular GT tuition experts...

SIMON BARNARD
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

DECLAN ZAPALA
Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

ANDY SAPHIR
Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

DAVID GERRISH
David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz-blues-pop leanings are very impressive.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at many styles but a legend in Gypsy Jazz. His latest album Ensemble Futur is out now on iTunes and Amazon.

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WELCOME

AS FAR AS THE progression of the guitar goes, few time periods have been as creative as The British Blues Invasion of the mid 60s. While the earlier British Invasion saw The Beatles then other bands like The Rolling Stones and The Yardbirds grab America's attention, it was the stunning guitar skills heard in blues-based British music that uniquely enthused those young Americans. As it is well documented, UK guitarists had been so inspired by BB King, Albert King, Buddy Guy and more, that they adopted the music for themselves before taking it back to the States. And to much celebration.

In this issue we're spotlighting this special period by focusing on the most revered of those British blues heroes. They are of course Eric Clapton, Peter Green, Mick Taylor, Jimmy Page and Jeff Beck. As a collective, these Surrey Delta musicians (Epsom to Ripley, via Kingston) cultivated their vocabulary from US blues albums. And from playing together. A lot. The results were iconic albums that still resonate with listeners today. If you're one of their many fans, you will enjoy the detail Jon Bishop has provided (page 14 onwards). String bends, strong vibrato, Pentatonic licks and arresting rhythmic phrasing are just some of the key techniques you will gain from this unique feature.

If you have a foot in both blues and jazz, you'll appreciate our video masterclass with US guitarist, Tim Lerch. With a stong online following, Tim is well placed to add sophistication to blues, or bluesy vibes to bebop lines. Check him out on page 24.

We also spotlight the jazzy-blues licks so typical of Berklee tutor, Tomo Fujita. Go to page 40 to see how John Wheatcroft presents the guy that taught pop-blues superstar, John Mayer. It may prove the ideal gateway to getting some Melodic Minor scale into your own playing!

Of course, there's much more in GT than blues (I'll mention our Eric Johnson style study and interview now though!); for fingerpickers, you'll love Declan Zapala's Bartok pieces and Stuart Ryan's take on Tommy Emmanuel's chordal excellence.

Alternatively, if you prefer to shred, check out Charlie Griffiths' own video licks and his insightful appreciation of ex-GT tutor Guthrie Govan. Blistering stuff for your fingers indeed!

Until the next issue, keep happy, keep listening, and keep playing!

Jason

Jason Sidwell, Editor
Jason.sidwell@futurenet.com

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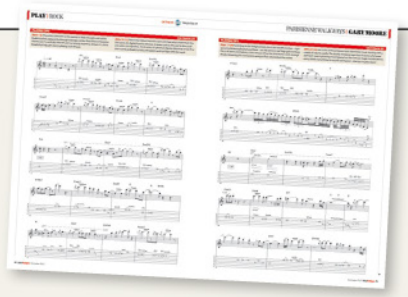
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight two the relevant articles. Any web and email links in the text are tappable too

Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

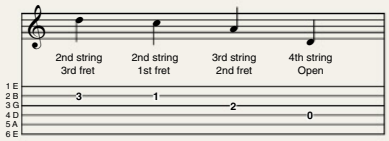
GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...



READ MUSIC

Each transcription is broken down into two parts...

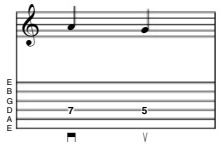


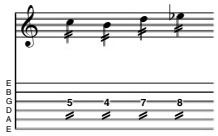
MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

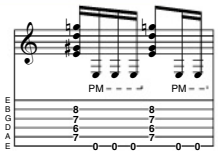
TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

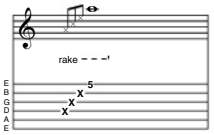
PICKING

Up and down picking

The first note is to be down-picked and the last note is to be up-picked.

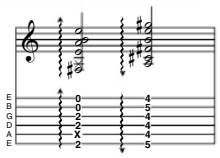
Tremolo picking

Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting

Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake

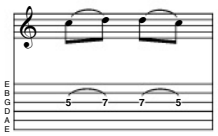


Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

Appeggiate chord

Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

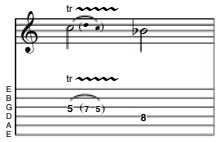
FRETTING HAND

Hammer-on & Pull-off

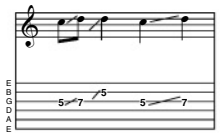


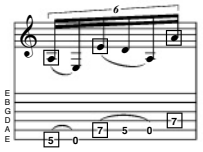
Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills

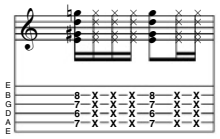


Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)

Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping

Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

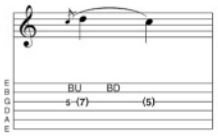
Fret-Hand Muting



X markings represent notes muted by the fretting hand when struck by the picking hand.

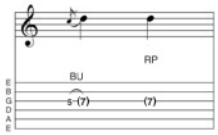
BENDING AND VIBRATO

Bend up/down



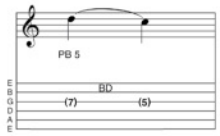
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend

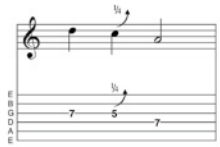


Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the new pitch.

Pre bend

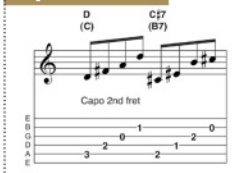


Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend

Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

CAPO

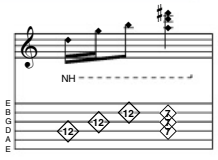
Capo Notation



A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

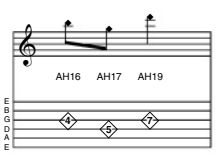
HARMONICS

Natural harmonics



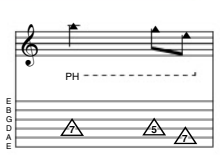
Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



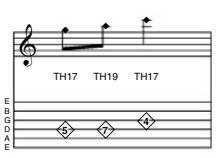
Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

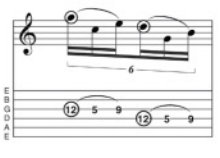
Tapped harmonics



Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

R/H TAPPING

Right-hand tapping



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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Tap here for an audio clip to help you tune your guitar

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VINNY BURNS

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport, we grabbed a quick chat with **Vinny Burns**, lead guitarist for Yorkshire rockers, Dare.

GT: Do you have a type of pick that you can't live without?
VB: Yes. I love the purple Jim Dunlop Tortex 1.14 picks. I just really like the well-rounded sound of them.

GT: If you had to give up all your pedals but three, what would they be?
VB: MXR Micro Amp. I had one of those since I was about 16 or 17 years old. Great problem solver back then when my Marshall amps didn't have enough gain. I still have my original one although there is nothing written on it any more; just a battered white pedal. It's probably cheating but I would also have to include my Kemper Stage units. It's been fantastic to use profiles of my actual amps live. I was waiting years for Kemper to bring out an all-in-one pedalboard. I have two now, but the other is just a backup. Also have the classic Kemper in my studio that I record with and do all my profiles on. I also love my Custom Audio Electronics wah. If I need a wah in the studio, that is the one I use.

GT: Do you play another instrument well enough to do so in a band? If so, have you ever done it?
VB: I play a bit of keyboards. I like to write on keyboards as well as guitar, as I come up with ideas I would never come up with on guitar. I don't think I could play them live though. My comfort zone is definitely guitar.

GT: If a music chart were put in front of you, could you read it?
VB: No, I couldn't do that. I come from the era where you just kept putting the needle back on a record to learn what you needed to learn. It's just how I started. After that, I never had a situation that would require it. I do sometimes miss having any sort of theory. If I was starting again, I think I would go that route.

Vinny Burns with the 1978 Les Paul Deluxe that he modded himself

GT: Do guitar cables really make a difference? What make are yours?
VB: The ones I use now are made with Van Damme cable and Neutrik jacks. I never really got into the audiophile debate about cables though. I certainly don't have a special one I use in the studio or anything like that. Live, I have just started using the Shure GLXD16. It sounds fine and has worked okay up to now.

GT: Is there anyone's playing (past or present) that you're slightly jealous of?
VB: I have always loved Michael Schenker as a player. I've been listening to him since I was about 12 years old. He was always different to everyone else and just did his own unique thing. It's kind of been diluted now as so many people have taken bits of his playing and his sounds over the years but when I was growing up, there was no one like him. He is still playing great now. There is that fantastic sense of melody he has. Slightly classical in style but different from what Ritchie Blackmore or Uli Jon Roth were doing. Great tension in the solos and memorable motifs and hooks.

GT: Your house/studio is burning down: which guitar do you salvage?
VB: That is easy. My 78 Les Paul Deluxe. I bought it second hand in 1983. £425. I was making luggage to pay that guitar off. Well worth it though. The mini humbuckers lasted a month. They were replaced with a DiMarzio Super Distortion in the bridge and the DP103 PAF in the neck. It's just such a great sounding and playing guitar. I have done practically everything I have ever done in the studio with that guitar. It's still the guitar I reach for first. I also fitted a Gibson TP6 tailpiece and Grover tuners and it's stayed pretty much the same ever since.

GT: What's your favourite guitar amplifier and

how do you like to set it?
VB: My favourite all-around amp is my Custom Audio 3+SE preamp into an old Mesa 295 power amp. It has a classic Fender clean channel, a modded Marshall rhythm channel and the lead channel I believe is a souped-up version of the rhythm channel with a bit of a fatter Soldano vibe. The clean is set slightly before where it starts to break up. Rhythm is set to where an old Marshall should go, and the solo sounds have quite a lot of gain but can still almost clean up. For the studio and live, I have profiled them into my Kemper via a Suhr Reactive Load IR acting as the speaker.

GT: What kind of playing action do you like to have on your guitars?
VB: I like the guitar's action quite low but not to the point of being too low, where you can't get your fingers under the strings live when your hands are sweating. I don't mind a bit of rattle as long as you can't hear it when recording.

GT: What strings do you use?
VB: I use the regular D'Addario .009-042 strings. It's nice to settle on a brand and not have to re-intonate too much when changing strings. In the studio, I change strings every few hours. That way, if I have to go back to a certain section a few months later, I can just drop in and the sound is exactly the same. Much better than having to re-record the whole thing again because you can hear the drop-in. It's funny, when you start to change them this often, you will sometimes get a rogue pack of strings that just won't settle tuning wise. I just snip them off and put another set on and it's all back in tune.

GT: Who was your first influence to start playing the guitar?
VB: There are three really. The first person whose songs I started to work out was Manny Charlton from Nazareth. I was just casually messing around on guitar then. I loved Nazareth though and I think Manny is a great player. Then, my brother took me to see Black Sabbath in 1978 as a 13th birthday present. The opening band was Van Halen. Watching Ed onstage made me want to be a guitar player full time. It was such a spectacle. My brother already had the album but to watch Van Halen hit the stage made such a massive impression. Then, the third was Michael Schenker. I was just so into what he was doing with UFO at that time. That really resonated with me and made me want to pick up my guitar every day. You know. Really take it seriously and not just mess about on it. Pick it up and try and better your playing. The great thing is how naive you are at that age. If you knew how difficult some of the things were, you would never even attempt them. All the things you are learning are wrong but then those wrong licks become part of your own vocabulary.

GT: What was the first electric guitar that you really lusted after?
VB: Well, I really wanted that all-white Flying V that Schenker was using round about the UFO Obsession and Strangers In The Night era.

GT: Can you remember the best gig you ever did? And what was great about it?
VB: I don't know if it was the best but the most impressive was with Asia when we played in Miami in 92. It was just after hurricane Andrew and there was a charity gig organised at Joe Robbie stadium by Gloria Estefan. So many big artists played there and it was a 55,000 sold-out crowd. I had recorded a couple of Dare albums in the US and had also done a video there with Dare, but at that point I had never played a gig in the US. In typical Spinal Tap fashion, after rehearsing in London and flying out there, we were told we couldn't play it with full backline and had to do it acoustically. But we didn't even have any acoustics, so the Bee Gees, who were also playing there, sent a load of acoustics round to the hotel for us. We sat round the Holiday Inn grand piano and reworked the songs. Got in the limo and went down there and played.

"The Bee Gees, who were also playing there, sent a load of acoustics round to the hotel for us"

Dare, L-R: Nigel Clutterbuck (bass), Kev Whitehead (drums), Darren Wharton (vocals, keys), Vinny Burns (guitar), Marc Roberts (live keys)

GT: And your worst playing nightmare?
VB: We played a gig in the US with Asia. I think it was New Haven. There was a commotion in the crowd. One by one, the band stopped playing. As our tour manager dragged me offstage, I saw the crowd were beating the shit out of someone who had pulled a gun. It was all sorted out and we played the rest of the gig but that was quite unnerving to say the least.

GT: Do you still practise?
VB: Only if I am in the mood. I do play a lot still, but I don't have a routine where I feel I have to play every day. When I do play, I can lose myself and play for hours.

GT: Do you have a pre-gig warm-up routine?
VB: Only a bit of playing to warm my hands up. The guitar I am going onstage with is always in the dressing room. So, just a few alternate picking things to loosen the muscles up.

GT: If you could put together a fantasy band with you in it, who would the other players be (dead or alive)?
VB: That's a tough one. If it can't be the band I am in, then Neil Peart on drums. Don Airey on keyboards. Phil Lynott on bass. Scott or Robbo from Lizzy on second guitar. Robin McAuley (MSG) on vocals.

GT: Present company excepted, who's the greatest guitarist that's ever lived?
VB: I think if you ask any guitarist, it's probably Allan Holdsworth.

GT: Is there a solo by someone else that you really wish you had played?
VB: David Gilmour's solos on Shine On You Crazy Diamond.

GT: What's the solo or song of your own of which you're most proud?
VB: Probably Don't Let Go from the first Dare album.

GT: What would you most like to be remembered for?
VB: Just for playing the right thing for the song. That is what it's all about at the end of the day. The song is king.

GT: And what are you up to at the moment - gigs, recording, etc?
VB: Dare are just getting ready to rehearse for some UK dates that are booked for this coming October.

Dare's new album Road To Eden is out now. Dare tour the UK from October 6-29, 2022. Tickets are available from www.thegigcartel.com. For more album info: www.darebandofficial.com

JUSTIN SANDERCOE

The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: ***Songs Can Teach You All You Need.***

Last week I stumbled onto a guitar forum and was pretty shocked by many questions about practice and direction and I realised that many people do not realise the power of learning songs. I don't notice the same problems within my own online community, probably because I try to emphasise this idea a lot in my courses. But let's break it down.

Most people prefer learning songs to practising technical exercises. There are benefits to doing technical stuff, working with the metronome and things like that. But exercises should be targeted very specifically for skills that will enable you to play songs you want to learn.

I recommend that beginners stick with a program and trust the process. When you know very little it can be hard to make sound value judgments and there may be groundwork skills being developed that you're just not aware of. But you should still be aware of the songs you want to play and the skills needed to play them, and adapt your practice regime accordingly.

So before deciding on any practice routine you should consider the songs you want to play. The style and the content of the songs you love. Hopefully there will be some that are achievable, some that will take time and effort and some that are way too hard at first.

So here's the deal. When you learn a song, any song, think about what the components are to that song and the skills that you are developing by learning and practising it. The big deal here is EXTRACTING the key skills and concepts and using them in other ways.

Easy songs with basic chords and strumming will teach you about smooth and accurate chord changes - strumming, time feel, dynamics, and more. These skills are foundations that will develop as you grow - and working on them will help everything you play. Don't skip songs because they are 'too easy'. If you love the song, use it to learn excellence.

Justin says, using songs to learn technique is a more enjoyable approach

As songs get a little more complicated they might include single-note riffs, targeting notes while strumming, fingerstyle patterns, syncopated rhythms, solos. It goes on.

The big deal here is knowing WHAT SKILLS you get out of each song you learn. Extracting each skill or concept and then exploring these 'blocks' outside of the original song is the key to using them as a vehicle for your musical development, rather than just 'learning the song'.

Let's take some examples. If you learned a song by Mark Knopfler it's very likely to use triad chord shapes (think So Far Away or Sultans). Learning the song is fun and cool - but EXTRACTING the triad shapes and learning to use them in different contexts expands your rhythm skills and will give you loads of new options when making up your own grooves. When you encounter them in a different song you'll feel confident with them too.

What about a fingerstyle pattern? Take Death Cab For Cutie's I Will Follow You Into The Dark. Great song and probably you will have spent time learning that pattern solid enough to play it. So the next step should be EXTRACTING that fingerstyle pattern and trying it on some other songs. Get creative. Don't waste all that effort to just learn one song. Use it to grow.

What about that classic blues solo you spent weeks on? Don't be just playing it all the way through over and over. It's a great start to be doing that, and I'd bet that you nail it that way - but once you have it under your fingers I'd recommend EXTRACTING each individual lick one at a time and then explore using it in an improvised context. One great solo, let's say Eric Clapton's Crossroads solo, will have 30 or more licks to extract and explore; doing so will explode your blues vocabulary.

One example that I didn't do, but will do one day when I have more free time and the jazz bug, is Coltrane's Giant Steps solo. I transcribed it way back in 1996 - spent days and days working on it, getting it up to speed. But there's not a snowdrop's chance in hell of me improvising over those changes because I didn't extract the licks or learn to use them outside of the set solo.

You can also reverse engineer this process and find songs that use a technique that you want to learn. If you want to learn how to finger tap, learn to play Eruption (Van Halen) or Midnight (Joe Satriani) rather than practising some generic boring exercise. You'll develop the technique and also a great party piece. Want to learn triad shapes? Check out Substitute (The Who) or Riders On The Storm (The Doors). Want to rock powerchords then learn stuff by Green Day, The Offspring, Nirvana or Metallica.

This concept is particularly potent for EXTRACTING licks and jazz lines for improvising musicians but it really works with any technique or concept.

Practising songs is always going to be more fun than generic exercises. Doing these when they're targeting a weakness or skill that needs developing, is a great thing - but do exercises that will help you play songs you love, not just because someone said you should. Have fun!

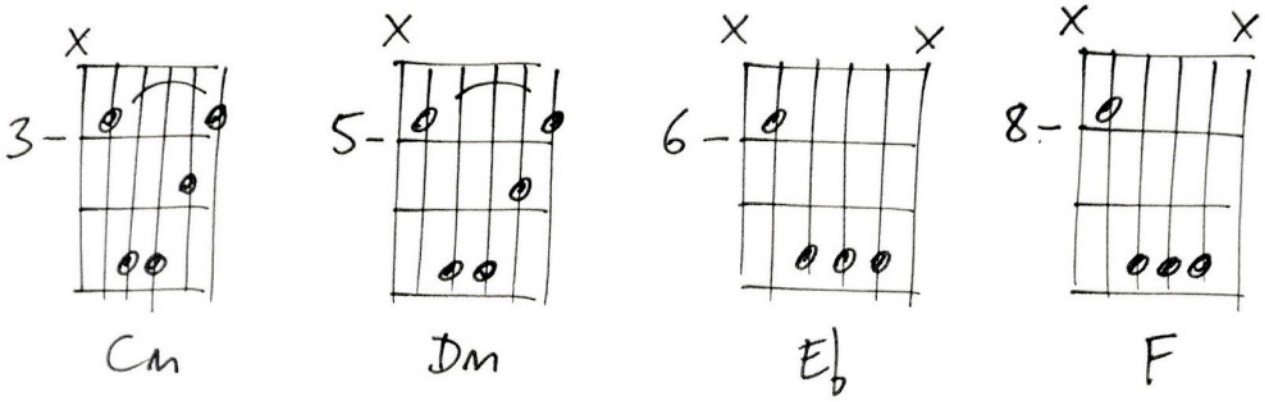
Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

BARBARA BUELEN

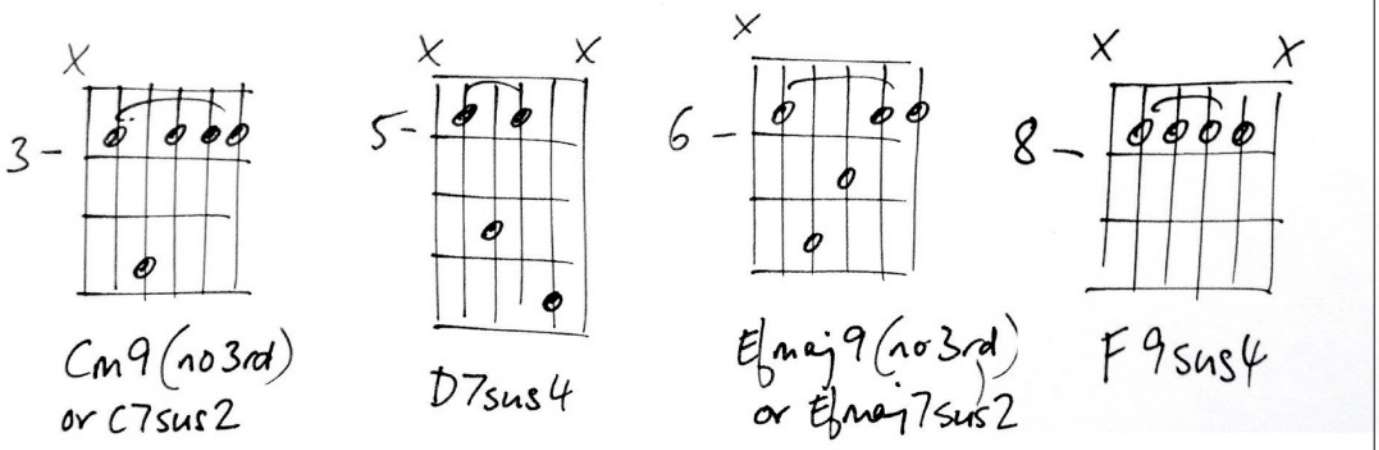
SUBSTITUTE
No Thirds

WITH RICHARD BARRETT

In music theory, the 3rd is a very important note. More than just the third note in a scale, it's also the middle note in the triads that form the basis of most chords.It has Major and Minor variants and this distinction defines whether the resulting chord is itself Major or Minor. It's VITAL! But you know what? Few people like a smart-arse. So let's get rid of it!



CHORDS WITHOUT 3RDS are by nature ambiguous, with no explicit Major or Minor quality. Usually, though, we tend to work with simple sus2 or sus4 chords, created by taking a triad and pushing the 3rd up or down to the 2nd or 4th ('suspending' the 2nd or 4th). Those chords have a distinctively hollow, austere sound, but there's a lot more you can do, using more complex chords. There are two ways to approach this: you can suspend the 2nd or 4th of the chord, or you can just omit the 3rd, not replacing it with either the 2nd or the 4th.



FROM our 'vanilla' progression, we'll use both approaches and you'll see that they can often be interpreted both ways. This basic shape is a fusion evergreen; as you'll see later, it also works with a Major 7th.

THE D7sus4 never seems quite as obviously Pinball Wizard as the straight sus4, so it's a bit more cliché-proof. Also, although we call it D7sus4, that's music theory convention – it's not Dominant or Major. It'll work perfectly in Minor contexts, too.

HERE'S the Major 7th version of our first example. Again it's the type of chord you'll hear in jazz fusion songs. But don't let that put you off! It can be used in a host of other different styles too and sounds cool and modern.

HERE'S another chord that's actually quite common – you'll hear it in fusion, Steely Dan, 70s Motown and loads more. You can interpret it as a modified F Dominant chord or simply as an $E_{\flat}$ triad over an F bass ($E_{\flat}$/F).

MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***Pick 'N' Mix.***

Plectrum - noun (plural: plectrums or plectra) - a thin flat piece of plastic, or other slightly flexible material, held by or worn on the fingers and used to pluck the strings of a musical instrument such as a guitar. The mechanical part that corresponds to a plectrum and plucks the strings of an instrument such as a harpsichord. (Origin - Late Middle English: via Latin from Greek - plektron 'something with which to strike'. From plessein 'to strike'.)

Not unlike Lord Reith's original charter for the BBC, my mission this month is to inform, educate and entertain. Well, two out of three ain't bad. When I was but knee high to a humbucker, my teacher placed a black plastic pick bearing the moniker 'Ike Isaacs' betwixt my thumb and first finger and invited me to balance said item until it combined sufficient grip while allowing the flexibility required to make a tentative attempt at up and down strokes on the open sixth string. Needless to say, my 10-year-old self knew not of product endorsement in general or Mr Isaacs and his stellar curriculum vitae in particular. All I remember is that I had little or no difficulty in adapting my technique to this accessory and gave it nary a second thought. It was the equivalent in shape and size to the ubiquitous Fender 351 equivalent that I still employ to this day. Heavy gauge, to be specific, if you happen to dig my crazy sounds, daddy-o. The material is described as celluloid by the manufacturer and comes in a number of colourful but irrelevant finishes, some replicating tortoiseshell. I am reliably informed that no reptiles are harmed during the production process.

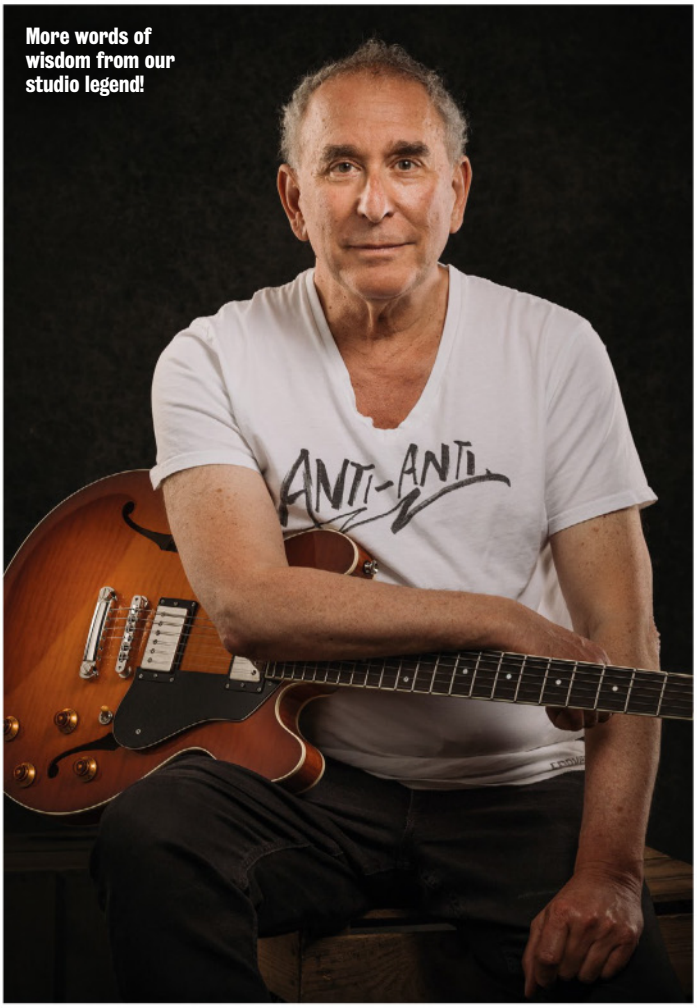
> **"YOU AIN'T GOING TO PLAY LIKE MR BO RAP HIMSELF BY MERELY EMPLOYING AN OLD COIN"**

Yer average pick is available in a bewildering range of sizes and materials. The latter includes nylon, metal, wood, felt, glass, plastics and polyoxymethylene. Or an old fashioned sixpence piece if your name happens to be Brian May. My preferred celluloid option is produced by mixing nitrocellulose and camphor, as it goes. Who knew? As someone who has had the good fortune to settle on a pleasingly practical plectrum from day one, I've never felt the need to mess with other pick possibilities. But there's no harm in knocking yourself out in exploring the myriad varieties if you must. However, I do feel the need to offer a word of caution at this point, gentle reader. You won't become a better player merely by driving yourself nuts in the relentless pursuit of the perfect plectrum panacea. You ain't gonna play like Mr Bo Rap himself merely by employing an old coin. If that were the case, there would have been a run on The Bank Of England years ago. And if you persist in thinking that way, dissatisfaction and frustration are guaranteed. The same goes for infinite string gauge experimentation, messing with custom pickups and purchasing endless esoteric effects pedals. But we digress. Sooner or later, going forward and at the end of the day, you will arrive at an example that suits. But promise me this. Make a strenuous effort to avoid utilising said artefact on a nylon-strung guitar. It's not called 'fingerstyle' for nothing. Try to develop a serviceable classical technique that renders a plectrum (or a combination of pick and fingers or even a battery of thumb and finger picks) unnecessary. No matter that studio greats like Tommy Tedesco could finesse their way out of trouble when the picks were down, you will sacrifice mellifluous tone for an inauthentic, scratchy noise.

But of course, it's up to you!

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

Using a pick is the most common approach to playing electric guitar.



More words of wisdom from our studio legend!

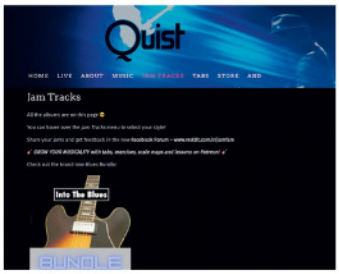
TIM MOSENFELDER/GETTY IMAGES

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Slow Blues - C Minor
We start with a simple and fun slow blues in C minor, where the C Minor Pentatonic (C-E- F-G-B♭) and the C Minor scale (C-D-E♭-F-G-A♭-B♭) are your first points of interest. For the Dominant chords (G7), use C Harmonic Minor (C-D-E♭-F-G-A♭-B).

2 I-VI-II-V Jazz Practice (G)
Here's a medium swing jazz jam in G Major. The I-VI-II-V is an essential building block of jazz. Chords are Gmaj7-E7-Am7-D7. You can use G Major scale (G-A-B-C-D-E-F#) on all the chords, except on E7, where the A Harmonic Minor scale (A-B-C-D-E-F-G#) does the trick.



3 Sweet Groove Blues - A Minor
Here we have a fun groove blues in good old A Minor. Use A Minor Pentatonic (A-C-D-E-G) to get started, and hit that A Harmonic Minor scale (A-B-C-D-E-F-G#) for the Dominant chord (E7).

4 Groove Jam - B Minor
We finish with a groove jam in B Minor. B Dorian mode (B-C#-D-E-F#-G# A) works a treat with the main sections (Bm-E),

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Garden Grooves is out soon and you can find him on Spotify and Instagram, as well as Patreon for his full library of tabs & lessons.

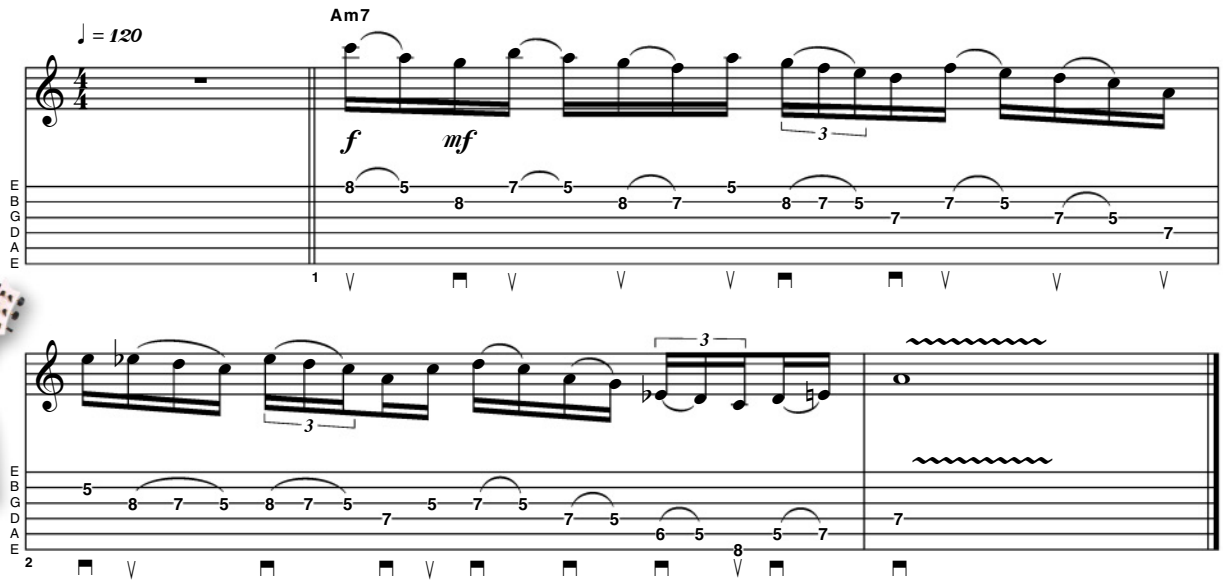
PHIL HILBORNE'S ONE-MINUTE LICK

Rock-Blues Phrasing Lick

THIS MONTH we have a cool legato lick in the 5th-fret position.The notes are drawn from A Dorian with an added ♭5 - E♭ (A-B-C-D-E♭-F#-G). Notice how the phrasing is made up of either straight 16th notes or a 16th-note triplet followed by a pair of 16ths. These rhythmic units have been arranged as two three-beat phrases, each containing two beats of 16th notes followed by a beat with the triplet 16th combination. Notice how playing this displaces the phrasing. It's a useful musical tool. Also notice how the last two beats of bar 2 are rhythmically identical to the first two beats of the same bar, the only difference being the lower register note content. This repetition justifies the earlier displacement idea nicely and by doing so brings the lick to a neat close. You will find similar lines to this in the style of guitarists such as Andy Timmons and Paul Gilbert. As always, work up other similar phrases of your own - there are tons of possibilities out there.

FAST

SLOW



ERIC JOHNSON

The Texan virtuoso is at home playing blues, jazz and country as he is when creating blistering rock lines. ***Jason Sidwell*** *caught up with Eric to discuss his new double album, Yesterday Meets Today and The Book Of Making.*

GT These two albums were a product of lockdown, looking though older recordings and choosing the best from them. How much music is in your vault and how did you quantify what was to be released here?

EJ: I have quite a few more pieces of music in the tape vault. I just started pulling stuff out and I think I pulled out 28 pieces of music. Three of them were not worth finishing particularly. So I ended up with a double album of 18 songs plus a seven-song outtake record which will also be released.

GT: How did you decide what pieces were going to go on each album, and have you themed or fitted them into time periods?

EJ: I just tried to put them in an order that seems to have a nice flow to it. I tried several versions before I decided on this song order.

GT: What songs required the most work to finish? Were some more sketch-like that you were then impelled to finish?

EJ: Most of the songs were sketch like and needed quite a bit of work, with the exception of Another One Like You and Move On Over.

GT: Were any pieces written new?

EJ: The pieces that were written new were: Floating Through This World, To Be Alive, Yesterday Meets Today, Hold Onto Love, Dorsey Takes A Day Off, JVZ, and Until We Meet Again.

GT: As the music is coming from various time periods and processes did you notice any obvious developments in your writing or recording processes?

EJ: The recording process for these pieces was all different, including some that actually came from cassette recordings. I tried to not get too perfectionistic about this record but just let it flow.

GT: On the blues classic Sitting On Top Of The World, the lead guitar tones are rich and singing - what did you use?

EJ: Sitting On Top Of The World was done probably 20 something years ago and there's a version on the outtake record that was done maybe 12 years ago. I used a late 50s tweed Champ amp for the recording.

GT: Maha (from Yesterday Meets Today) is a wonderful instrumental collage of ideas and guitar tones ranging from overdriven lead to nylon strings. What inspired it; it's a little evocative of Al Di Meola and Shawn Lane, harmonically at least.

EJ: Maha was just a fun jam that I ended up orchestrating into more of a tune.

GT: Until We Meet Again (from Yesterday Meets Today) and JVZ are lovely instrumentals with rich chord changes and voicings that evoke your Venus Isle period. What are their highlights to you?

EJ: JVZ was a song I wrote for a friend that passed away. I wanted to keep it simple with no overdubs, just more heartfelt. Until We Meet Again started off as an improv clean guitar part and then I just had a bit of fun overdubbing orchestrative ideas to it.

GT: Soundtrack Life is the first single release. It's a stunning instrumental that you started in 2017 and orchestrated last year. Can you describe the process?

EJ: I had the basic track and some of the guitar but most of the leads and extra rhythm guitar and percussion were done recently.

GT: Another Like You is a jubilant song that you wrote with Christopher Cross. You've worked with him over several decades; what musical qualities do you both share?

EJ: Chris is a great songwriter. I was honoured to get to work with him. He wrote the lyrics for this song. I've known Chris since I was 15 years old.

GT: My Faith In You has a wonderful solo; singing sustained notes, Pentatonic cascades, that violin tone. How do you create solos like this? Is it composition through improvisation? Do you hear melodies or phrases before you start playing?

EJ: Usually I'll improvise the solo and then go back and maybe tweak a few parts to tell a more clear storyboard if it starts rambling too much.

GT: Love Will Never Say Goodbye feels pop orientated with the keyboards and the rhythmic swing feel. How do you arrange keyboards and guitars to sit well together?

EJ: The keyboard part was recorded on the basic track some years ago and the guitars were done recently. I tried to just highlight certain inferences that were already there on the keyboard.

GT: You have specific guitars and amp/effects setups for your tone zones. Have you made any substantial changes for better results?

EJ: No, I kind of use the same stuff I always have, however sometimes I'll unplug everything and go straight into the amp or just use one or two pedals.

GT: Your bridge pickup tone is very diverse, from bright and ringing cleans through to rich and warm leads. Do you alter your bridge tone control to achieve this?

EJ: Yes, I usually roll the bridge tone control off to about seven.

GT: How do you feel your piano playing and understanding of music theory has influenced your music?

EJ: I relate to guitar more from a piano concept way, probably because I originally played piano.

GT: While you may cite that your Pentatonic style was in part inspired by John McLaughlin's

Mahavishnu Orchestra period, you have shaped the lead vocabulary of numerous guitarists including Eric Gales and Joe Bonamassa. When you see yourself in others, does it bother or excite, and has it influenced new terrain with your own lead playing?

EJ: I am happy to be part of the lineage of guitar playing. It's only natural that we all learn from others, as I have done for many years. I am happy that I can add something to the mix for newer players.

GT: Are there any new playing styles or techniques you're pursuing now? For example, there was a time you referenced sweep picking around the Venus Isle time period.

EJ: I'm not particularly good at sweep picking. But I do admire people who can do it well. I'm always trying to learn new things in new avenues of guitar vocabulary that I can add to my conceptual library.

GT: It's unbelievably 20 years next September that Shawn Lane passed away aged 40. I understand you had the same agent or manager at one point. What are your recollections of him and his music?

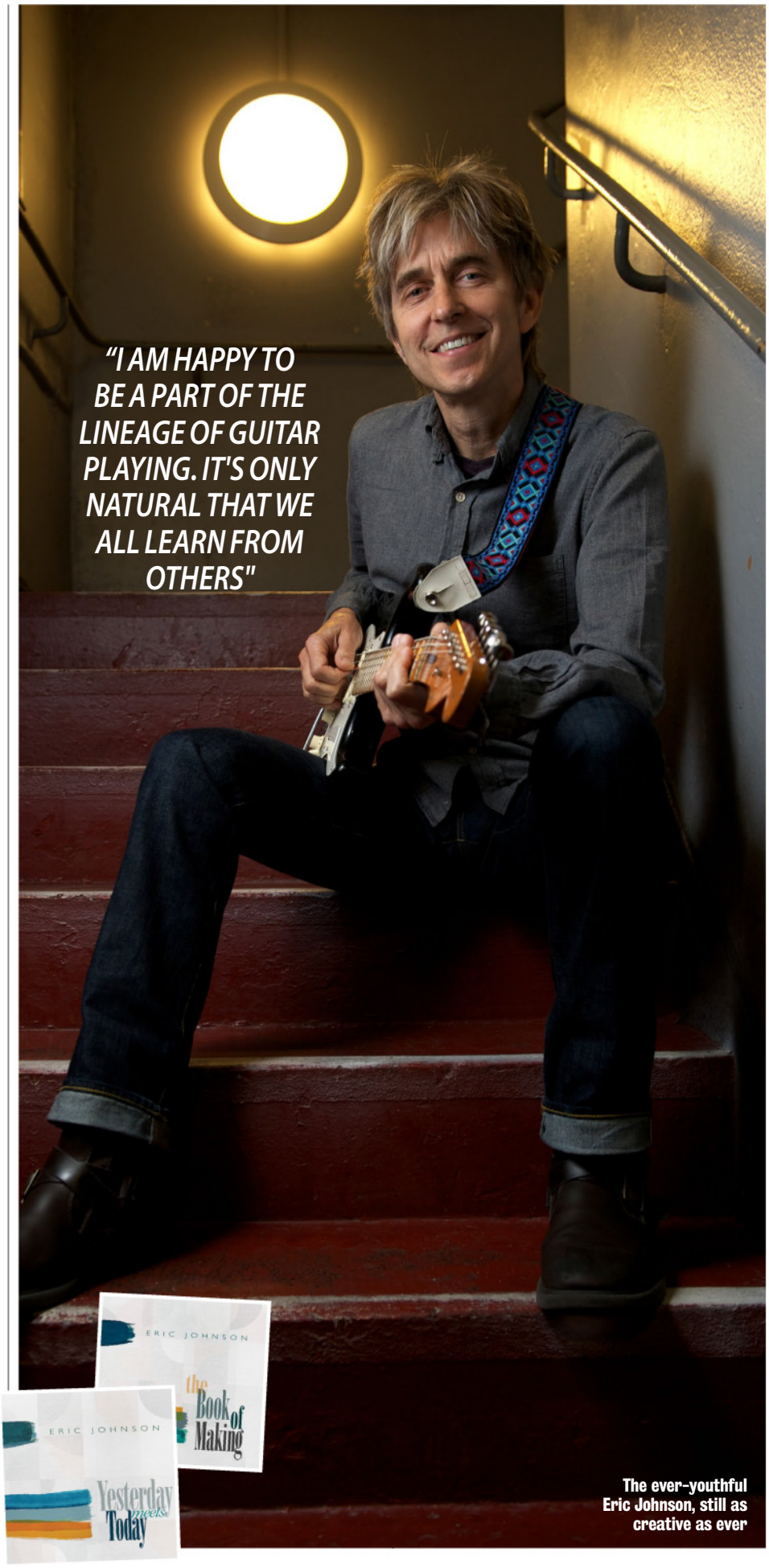
EJ: Shawn was a genius. He could play great guitar and piano and write music. But he also was quite an intellectual and read a lot of books, on countless subjects. I found him to be a very nice person and had some great visits with him over the years.

GT: What do you feel is your next stage? Are there new terrains you'd like to explore?

EJ: Actually I'd like to learn more about musical harmony and ways that I could implement that on guitar.

Yesterday Meets Today and The Book Of Making are out now. For more info on Eric, please go to https://www.ericjohnson.com

JOBY SESSIONS



The ever-youthful Eric Johnson, still as creative as ever

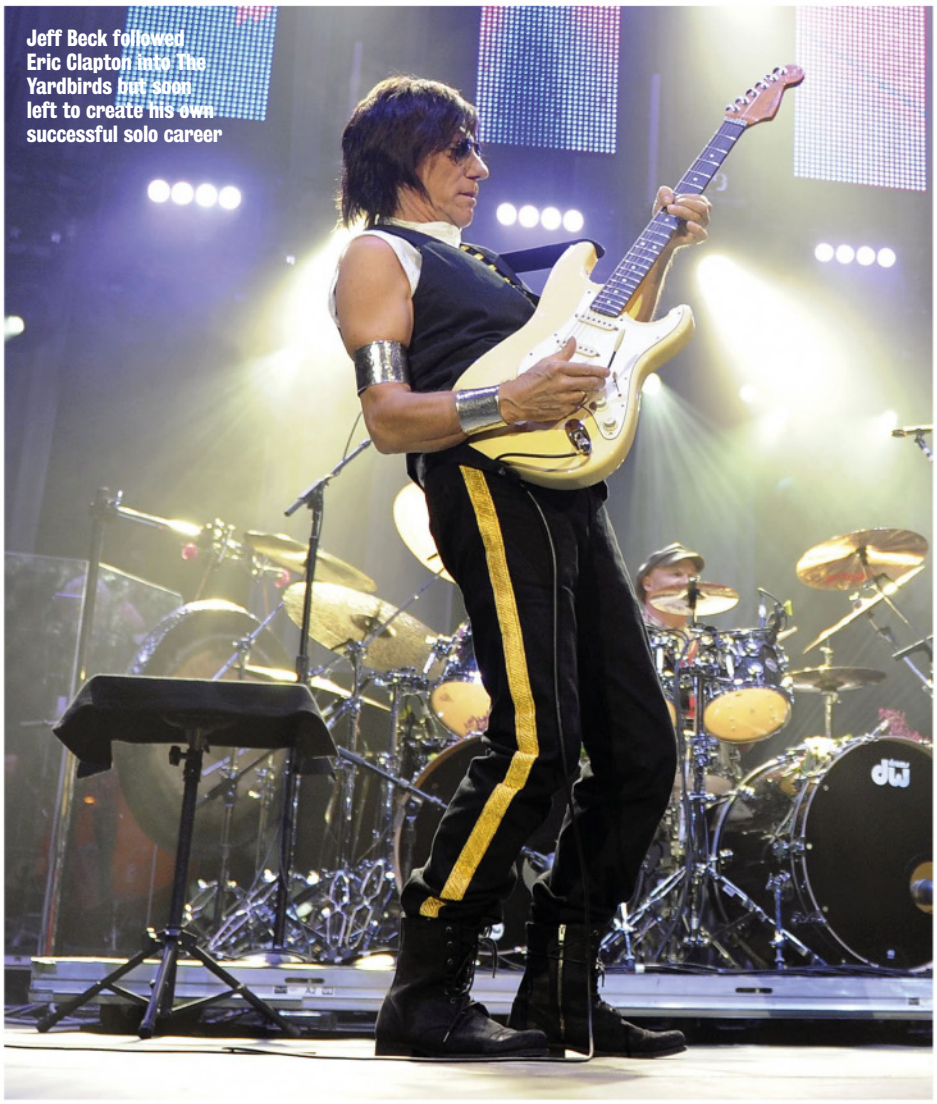
THE GREAT BRITISH BLUES INVASION

Jon Bishop checks out styles of five British blues guitar icons. From the arena filling Jimmy Page through to the aficionados' favourite Peter Green, there's something here for everyone.

ABILITY RATING Moderate

Info https://bit.ly/3Sm87X3
Key Various **Tempo** Various

Will improve your…
✔ Blues and blues-rock licks
✔ String bending and vibrato
✔ Stylistic awareness



Jeff Beck followed Eric Clapton into the Yardbirds but soon left to create his own successful solo career

ARTHUR MOLA/GETTY IMAGES

The aim of this feature is to focus on many of the concepts employed by five of Great Britain's best-loved blues guitar players from a hugely important time in contemporary music.

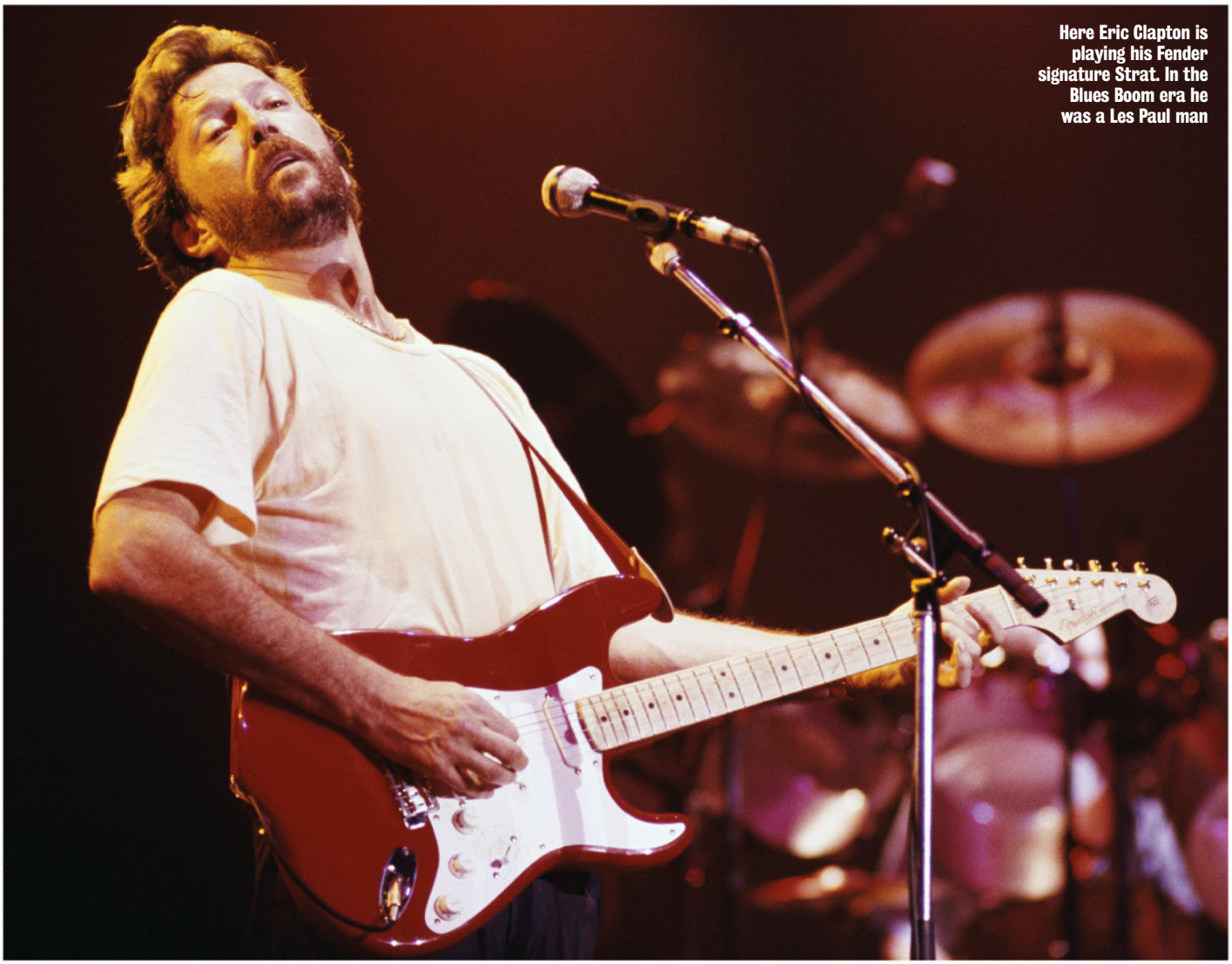
The so-called British Invasion of the American charts was a cultural phenomenon that kicked off in the early 60s, spearheaded by bands like The Beatles, The Rolling Stones, Herman's Hermits and others. Prior to this British artists had not really crossed over into the US mainstream.

The British Blues Boom followed a couple of years later, and this month we have selected five guitar masters from this exciting era to study, each with contrasting styles. One thing that these five guitarists have in common is they all served an apprenticeship in either The Yardbirds, John Mayall & The Bluesbreakers, or both. They used this stint as a launchpad to blast off into the stratosphere with the iconic projects they'd later become best known for.

The first guitarist we're looking at is Jeff Beck, who rose to prominence in The Yardbirds before going on to front The Jeff Beck Group. JB has gone from strength to strength, capitalising on his abilities to innovate, compose and a coax new sounds from his Fender Stratocaster. His guitar vocabulary is anchored in electric blues, but Jeff has branched out into rock and fusion and has a truly unique approach. During the Invasion years Jeff was a 'plectrum' guitarist, but these days he mainly uses his picking-hand thumb to pluck the strings, his fingers manipulating the whammy bar and volume pot in an almost balletic fashion. It really is something to behold.

Second up is Eric Clapton who cultivated an aggressive lead style that was influenced by Freddie King, Otis Rush, Buddy Guy and

TRACK RECORD Each of our guitarists has gone onto make iconic recordings. Obvious albums to check out include The Cream Of Eric Clapton 'best of', and Sticky Fingers by The Rolling Stones, featuring Mick Taylor. Some of Jimmy Page's best work is on Led Zeppelin II, while Blues Jam In Chicago sees early Fleetwood Mac at their best. Truth is The Jeff Beck Group's renowned release, with Rod Sewart on vocals.



Here Eric Clapton is playing his Fender signature Strat. In the Blues Boom era he was a Les Paul man

MICHAEL PUTLAND/GETTY IMAGES

others. Eric would later gain mainstream success by showcasing his vocal and songwriting skills. Eric served his time in The Yardbirds before recording the seminal 'Beano' Album with John Mayall & The Bluesbreakers. His work with supergroup Cream helped to cement his place as one of the world's modern guitar legends.

The third bluesman in our top five is Mick Taylor. Taylor, an exceptionally gifted musician who also played piano and lap steel, served his apprenticeship with Mayall before joining the global phenomenon that is The Rolling Stones. Many say his stint with the band produced some of their best output.

"Peter Green has a devoted following of blues fans that includes the likes of Noel Gallagher"

Our fourth choice is the great Jimmy Page. Page began his career as a studio session player in London, before doing his stint with The Yardbirds. When the Yardbirds broke up Jimmy took charge, morphing The 'New' Yardbirds into his own creation, Led Zeppelin. Jimmy is a versatile guitarist, master riff writer and producer, and virtually wrote the book on what one should expect from a heavy rock guitarist.

We finish up with Peter Green, who has a devoted following of blues fans that includes the likes of Noel Gallagher. Peter served his tenure with The Bluesbreakers before founding Fleetwood Mac. His Gibson Les Paul is the stuff of legend. It has its own, unique out-of-phase lead tone and went on to be owned and played by Gary Moore, and more recently found its way to metal legend Kirk Hammett of Metallica.

For each of our artists we have recorded a track consisting of four signature licks so you can pick apart key aspects of each one's style. The licks are knitted together with a two-bar drum fill so you can make pickup, or volume and tone adjustments on the fly. A quality backing track is provided for your practice.

For the feature's finale we have imagined what it might have been like if these five guitarists traded licks in a jam session. The notation for this 26-bar epic includes details of each player's pickup selections and tones. The audio contains the five finished artist example tracks plus the all-in jam track, a backing track for each one with the notated performance muted so you can jam along.

Many thanks to IK Multimedia for the copy of the Amplitube 5 Max plugin that was used to process the tones for the electric guitar and bass guitar performances. 1

Get the Tone

The primary tone used here is just the guitar of choice plugged straight into a Marshall Plexi style amp model, set to a raucous volume. The British blues tone from this era is a pretty straightforward affair. Just plug the guitar straight into the amp and turn it up loud. All of the pickup and effects selections are notated at the start of each piece for reference.

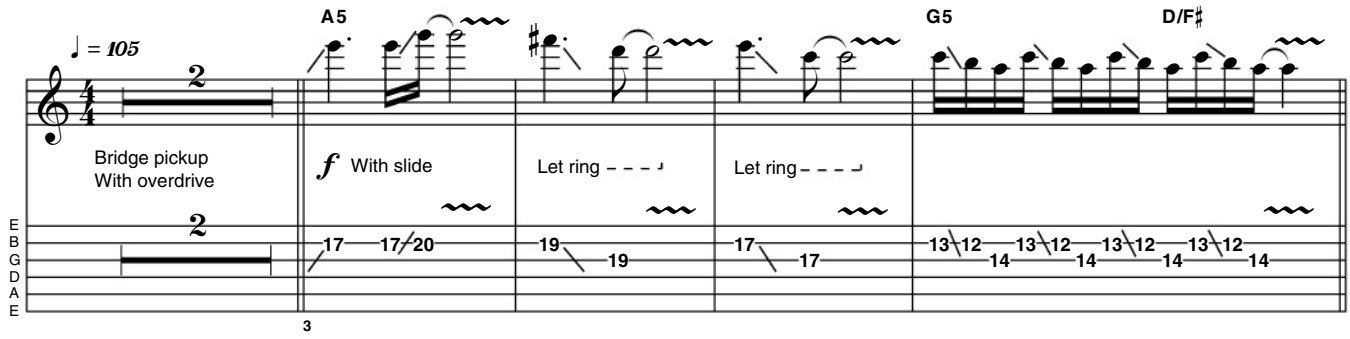
TRACK 1 FOUR JEFF BECK STYLE EXAMPLES

For these examples I used my whammy bar-equipped James Tyler Studio Elite with the mid boost circuit engaged to provide a little extra sustain. The picking-hand thumb is used to pluck the strings and this leaves the fingers free to manipulate the whammy bar and volume pot.

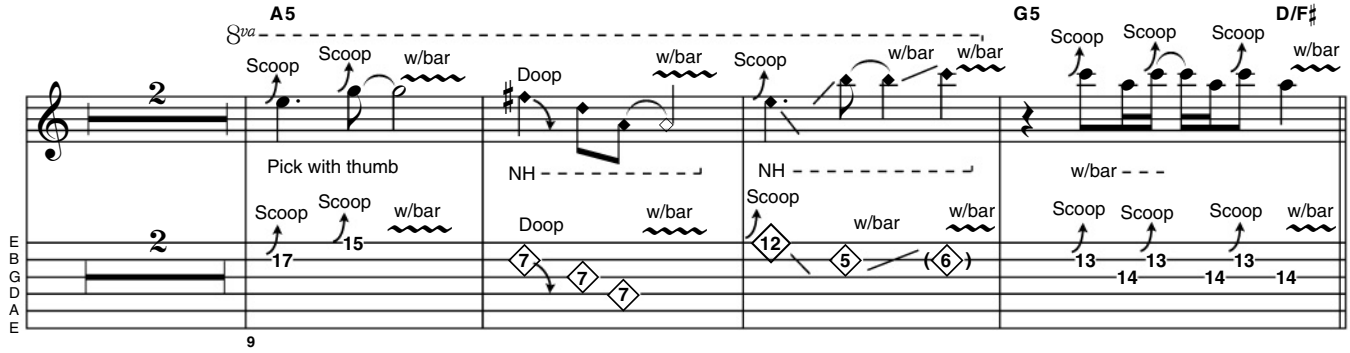
EXAMPLE 1 – BOTTLENECK SLIDE Jeff is a master of the blues slide and has several placed around the stage when playing live. Our example uses some classic, blues style phrasing. The picking-hand fingers provide good string crossing facility and great warm tone.

PLAY

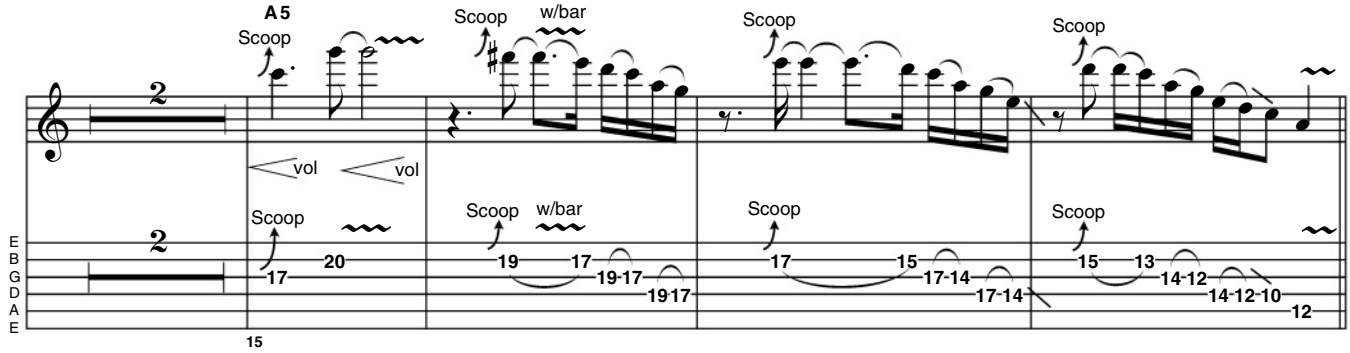
BACKING



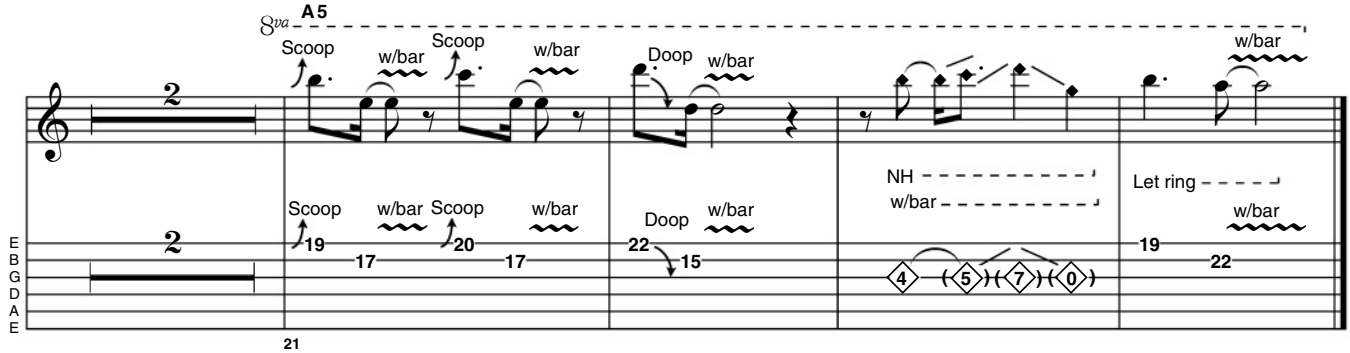
EXAMPLE 2 – FAUX SLIDE Jeff almost constantly manipulates the whammy bar to create vocal and slide style phrases. This example is a version of Example 1 but played without the slide. The natural harmonics work particularly well with the whammy bar as the notes tend to sustain better than fretted ones.



EXAMPLE 3 – WHAMMY BAR SCOOPS Scooping into notes with the whammy bar is a classic Jeff Beck trick and adds a sophisticated quality to the delivery. Simply depress the bar prior to picking the note and then, as you strike the note, let the bar go back up to pitch. The fourth finger can also be used to 'swell' the volume pot.



EXAMPLE 4 – PLAYING WHAMMY BAR MELODIES Playing melodies using the whammy bar will take practice in order to get all the notes in tune. Sustain is key so this tends to work best on open-string notes and harmonics. Use fretted target tones to check the tuning, and practise what pressure is needed to create each note.



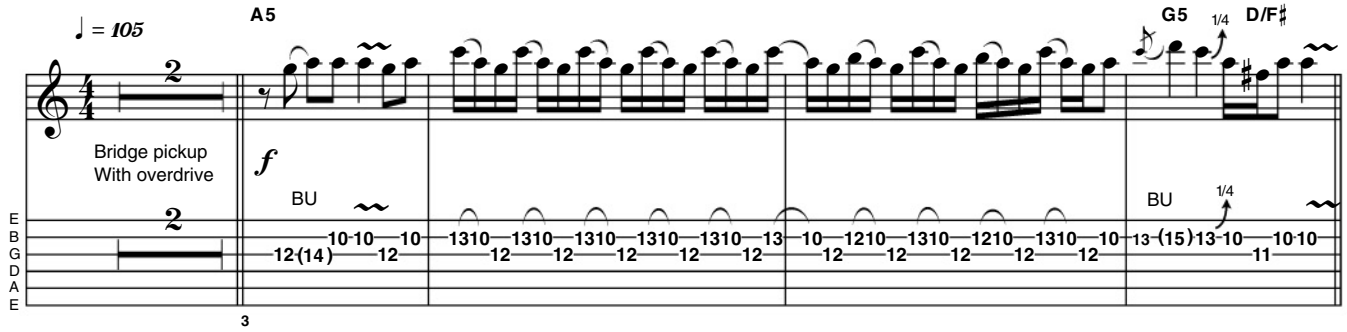
TRACK 2 FOUR ERIC CLAPTON STYLE EXAMPLES

For these examples I used my Tokai Love Rock with the bridge pickup selected and the tone rolled off.

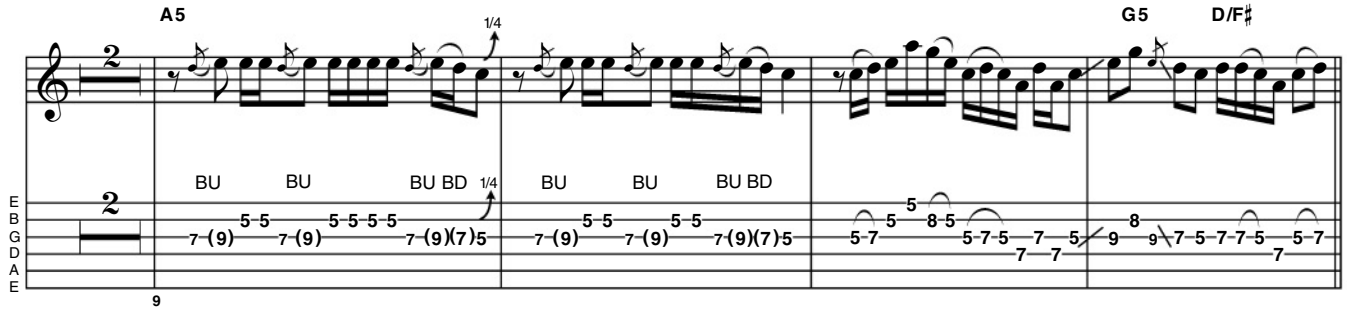
EXAMPLE 1 – USING REPEATING PATTERNS A classic Clapton trick is to use a three-note repeating phrase and place it in a four-note, semiquaver framework. This provides a cool rhythmic effect as the three-note pattern shifts to different parts of the bar as it repeats. Playing live with Cream, Eric could really stretch this out!

PLAY

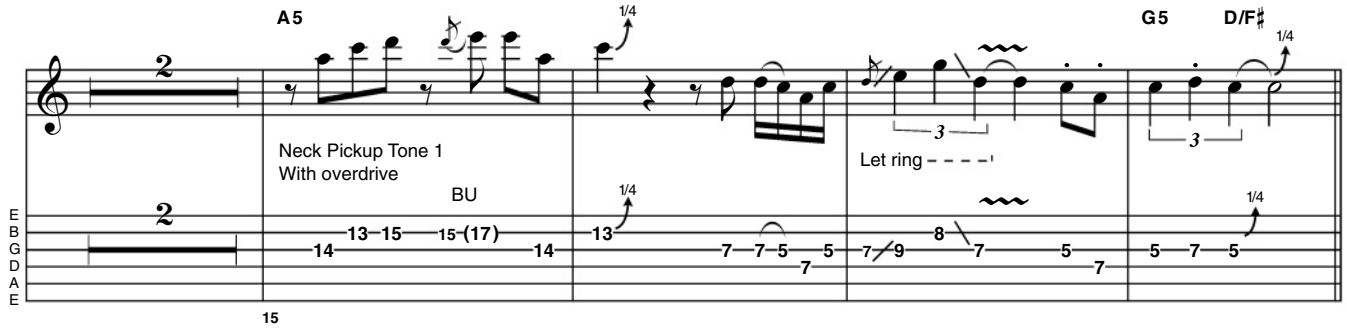
BACKING



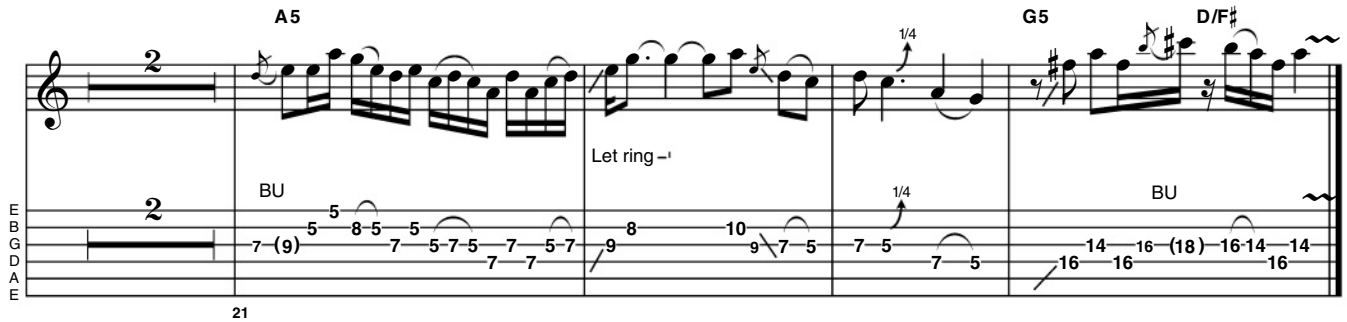
EXAMPLE 2 – STRING BENDING IN BOX 1 Eric loves to link mini phrases to create longer, improvised lines. Shape 1 of the Minor Pentatonic is easy to finger and places the notes so that the string bends happen in musical places. The idea is to bend from one scale tone to the next, so practise with the target tone first.



EXAMPLE 3 – WOMAN TONE Eric discovered 'woman tone' by selecting either pickup and rolling the tone control right down. With a bit of experimentation you should be able to find a spot where the tone has boosted middle frequencies and more sustain. Eric used this in Cream songs such as We're Going Wrong.



EXAMPLE 4 – MIXING MINOR AND MAJOR PENTATONICS Clapton is fantastic at seamlessly moving between the Major and Minor Pentatonic scales. In this example we start out in A Minor Pentatonic territory and then switch to A Major Pentatonic scale for the final bar.

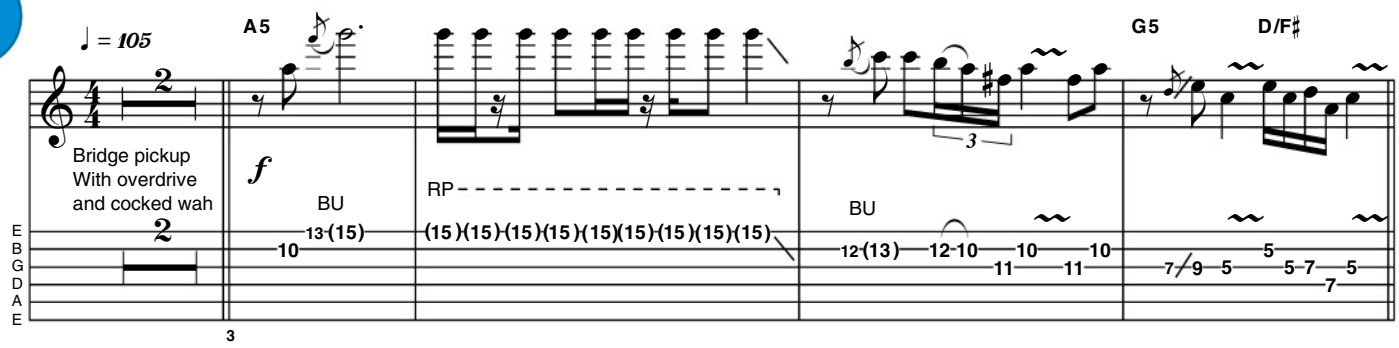


TRACK 3 FOUR MICK TAYLOR STYLE EXAMPLES

For these examples I used my Tokai Love Rock's bridge pickup. I switched my wah-wah pedal on and left it in one position to provide that signature 'honky' tone (also loved by Santana). Slowly rock the wah-wah pedal treadle back and fourth as you play until you find the sweet spot, then leave it be.

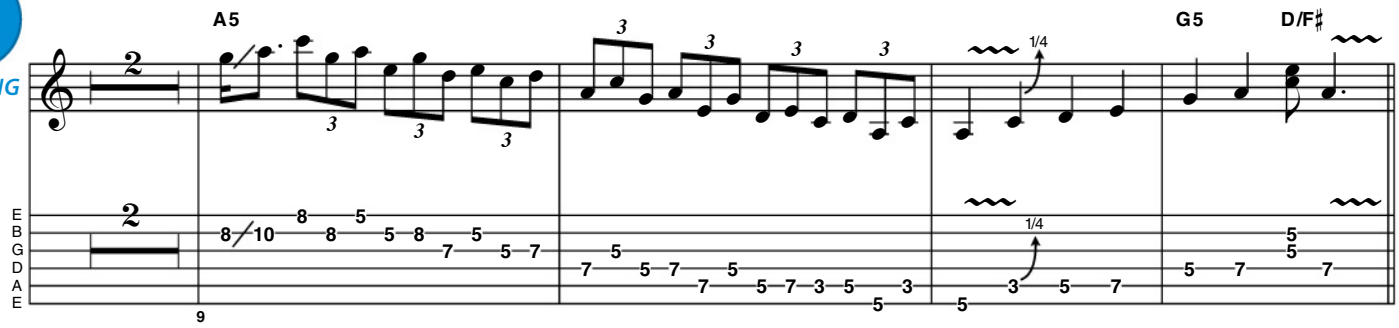
EXAMPLE 1 – USING HIGH STRING BENDS Playing phrases in the higher register can provide ear-catching results. Here a high string bend is re-picked in a catchy rhythm. This idea can be recycled in various positions, styles and keys, using any rhythm you like.

PLAY

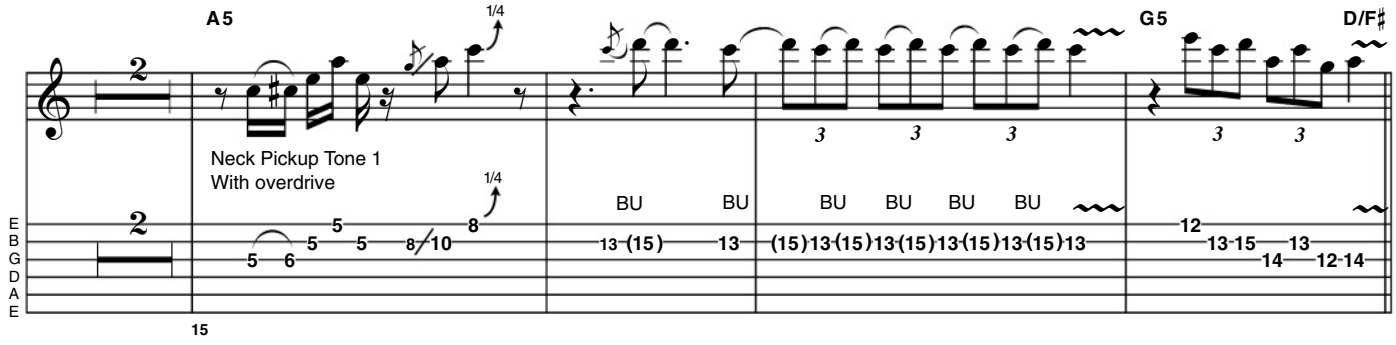


EXAMPLE 2 – PHRASING IN BOX 1 This lick features a tried and tested Mick Taylor Pentatonic pattern. Mick plays the Minor Pentatonic scale descending in a triplet rhythm. Each time the next note is missed out, and this provides a cascading effect.

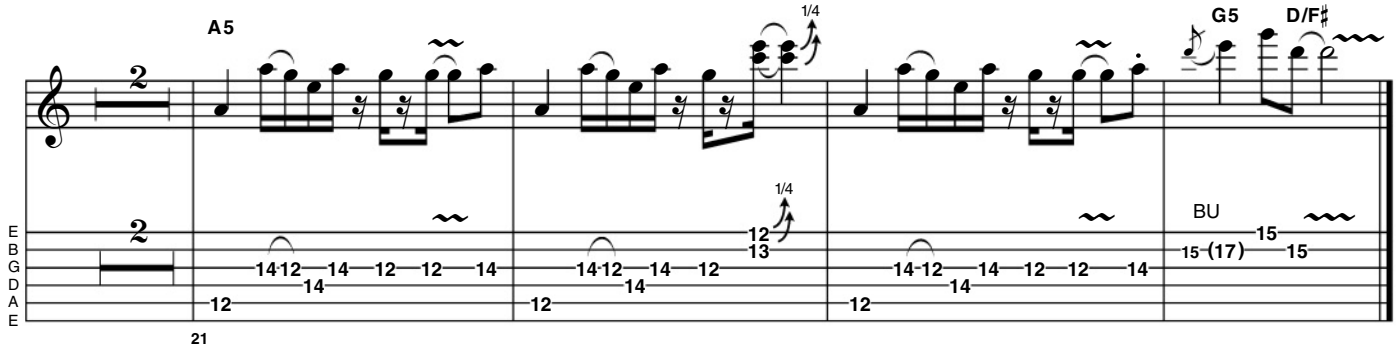
BACKING



EXAMPLE 3 – MIXING MINOR AND MAJOR PENTATONICS Here we revisit the concept of mixing the Major and Minor Pentatonic scales, this time starting with the Major Pentatonic. Any Minor 3rd notes (C in this example) will sound best if they are bent slightly sharp in a blues 'curl'.



EXAMPLE 4 – OCTAVE RIFF WORK To finish off our Mick Taylor licks we are adding some weight to the backing riff by shifting it up an octave. Double-stops are a great way to fill out or beef up the sound. To add that bluesy touch these can be bent slightly sharp too.



Mick Taylor has latterly guested with both Mayall and The Stones on various live shows

WILL IRELAND/GUITARIST MAGAZINE/FUTURE VIA GETTY IMAGES

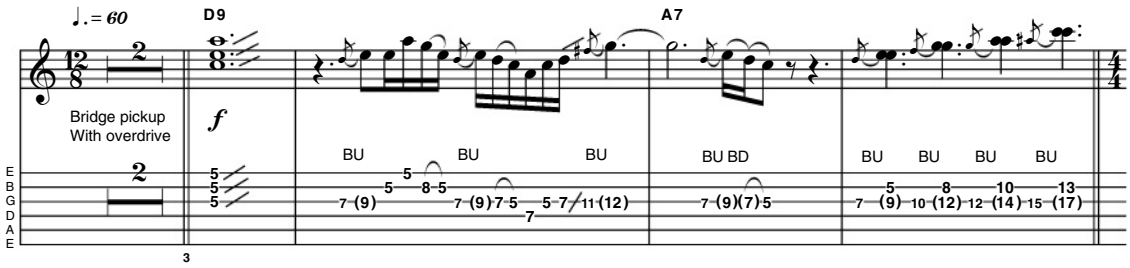
TRACK 4 FOUR JIMMY PAGE STYLE EXAMPLES

In The Yardbirds Jimmy Page mostly played a Fender Telecaster (as did both Clapton and Beck), and Teles created many if not most of the sounds on Led Zeppelin 1. However, as Page is most strongly associated with a Les Paul, again I chose my Tokai Love Rock to create our Jimmy tones.

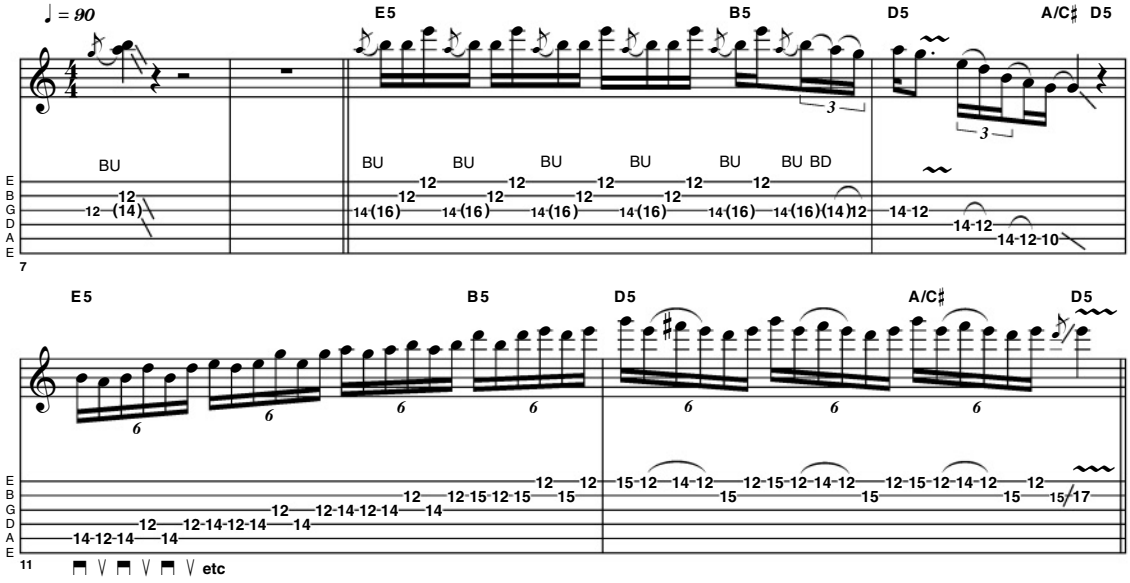
EXAMPLE 1 – SLOW BLUES Jimmy has recorded some classic slow blues tracks and this example is inspired by songs like I Can't Quit You Baby and Since I've Been Loving You. The unison bends in bar 6 are a great way to add some extra texture and a bit of voodoo to the presentation.

PLAY

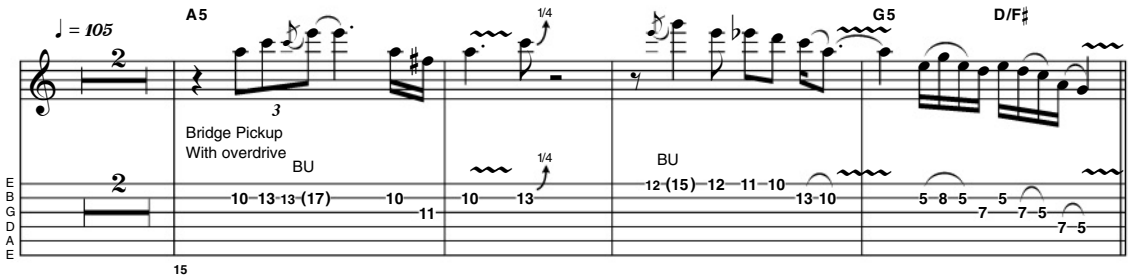
BACKING



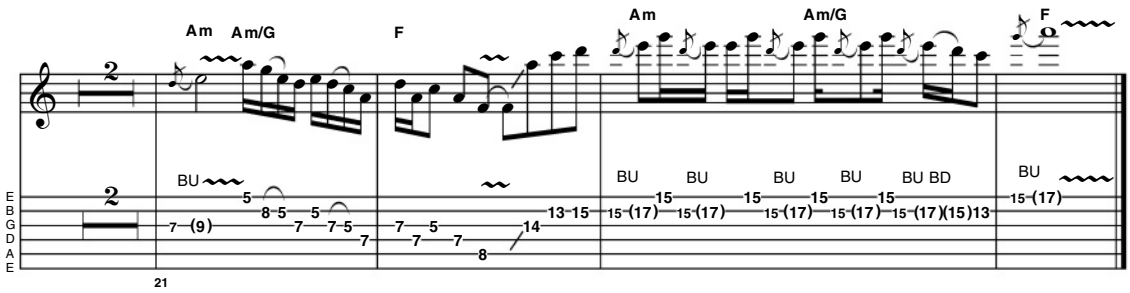
EXAMPLE 2 – USING PENTATONIC PATTERNS A favourite Page move is to play Minor Pentatonic 'cells' in a 'groups of three' pattern. Once this pattern is mastered it can be repeated ascending or descending for as long as you like. This example is inspired by Jimmy's lead work on the first Led Zeppelin album.



EXAMPLE 3 – BIG STRING BENDS Big interval leaps have an ear-grabbing quality, and Jimmy's huge string bends regularly cash in on this. We start this lick with a four-fret (two-tone) bend from 13th to the17th fret on the second string. It's worth warming up before trying this one.



EXAMPLE 4 – FOLLOWING THE CHORDS Following the chord progression with the lead line adds a more sophisticated quality. Here the F note in bar 22 is outside the A Minor Pentatonic scale, but landing on it fits in with the F Major chord perfectly.



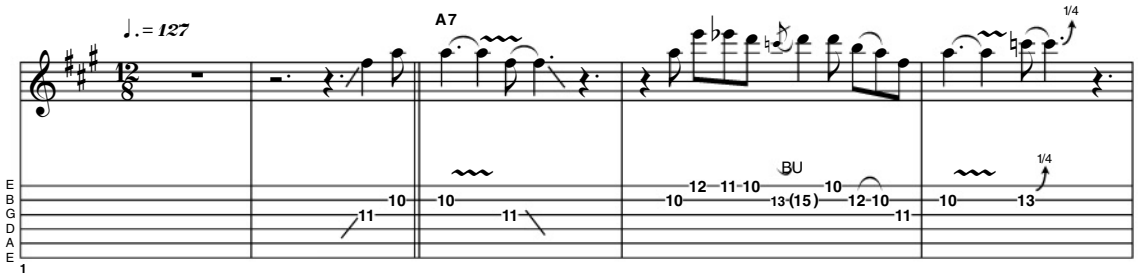
TRACK 5 FOUR PETER GREEN STYLE EXAMPLES

Yet again for these examples I used my Tokai Love Rock. The guitar is equipped with the same pickup modification as Peter Green's famous Les Paul so that classic out-of-phase tone can be dialed in by selecting both pickups and turning the bridge pickup volume pot to 10, and the neck volume pot down to 8.

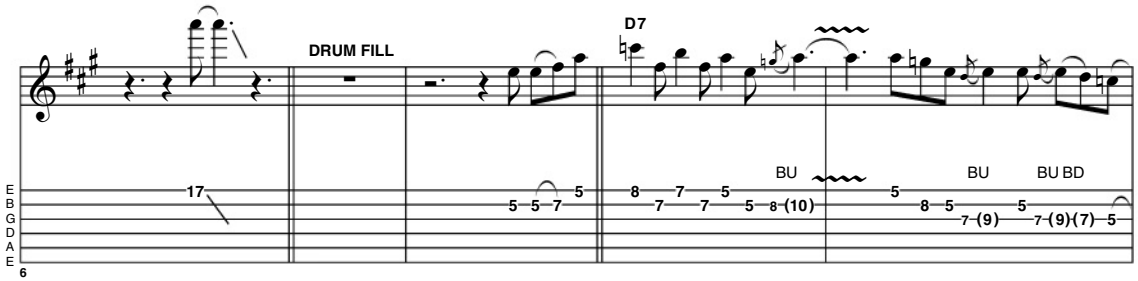
EXAMPLE 1 – USE OF CHROMATIC NOTES For this first lick we're referencing some classic BB King style lines, as Peter was a huge BB fan and gleaned many ideas from the master. The chromatic notes (notes outside the A Minor Pentatonic scale) help to link the notes together while adding a colourful edge.

PLAY

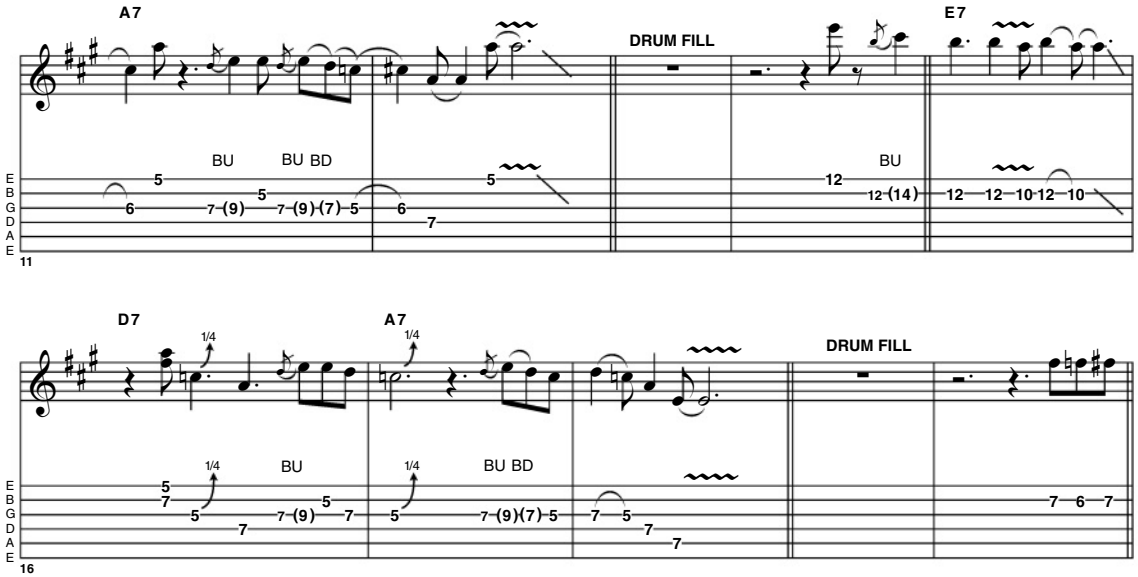
BACKING



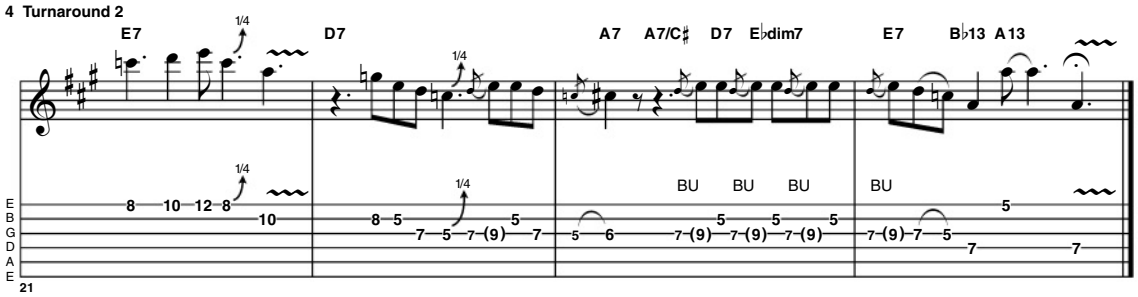
EXAMPLE 2 – NAVIGATING THE IV CHORD A key element of playing blues is navigating the chords. To do this most blues guitarists will have an arsenal of licks that fit the I, IV and V chords. Here's a classic PG lick to negotiate the IV chord (D7) Targeting the C# in bar 11 really brings us home to chord I (A7).



EXAMPLE 3 – TURNAROUND 1 It's worth having a few turnaround licks up your sleeve so we have recorded two. This first one takes each chord in turn to make sure each tonality is outlined. If you play a great turnaround lick without the backing you should still be able to hear the changes go by.



EXAMPLE 4 – TURNAROUND 2 This second turnaround lick can also be used as an ending, or even an intro. Again it's worth noting that any Minor 3rd notes (C in this case) will sound best if they are bent up a quarter tone sharp for that typical blues 'curl'.



TRACK 6 BRITISH BLUES INVASION JAM

Our blues jam provides an opportunity to contextualise some of the licks and concepts we've looked at so far. PETER GREEN: BARS 1 – 6 We kick things off with a classic PG style lick. The use of repetition is a classic blues trick and provides something for the listener to grab onto. ERIC CLAPTON: BARS 7 – 10 Our EC example exploits that 'woman tone'. The shift to the Major Pentatonic scale in bar 10 is classic Eric. JIMMY PAGE: BARS 11 – 14 This lick is a repeat of the 'Big Bends' Jimmy Page lick we learned in example 3. JEFF BECK: BARS 15 – 18 This lick is a repeat of the faux slide Jeff Beck example we looked at in example 2. MICK TAYLOR: BARS 19 TO END To finish we are using the same concept in Mick Taylor example 4 by taking the backing riff up the octave.

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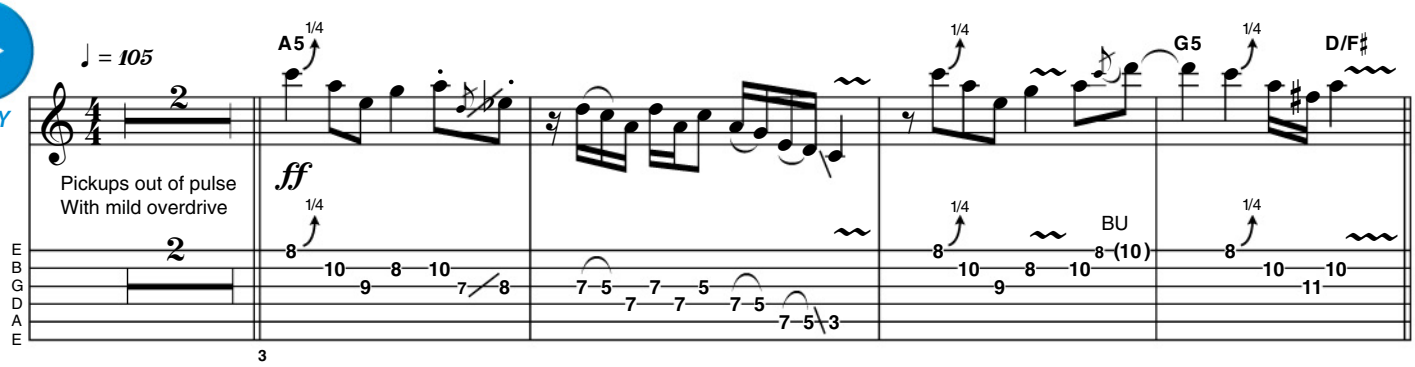
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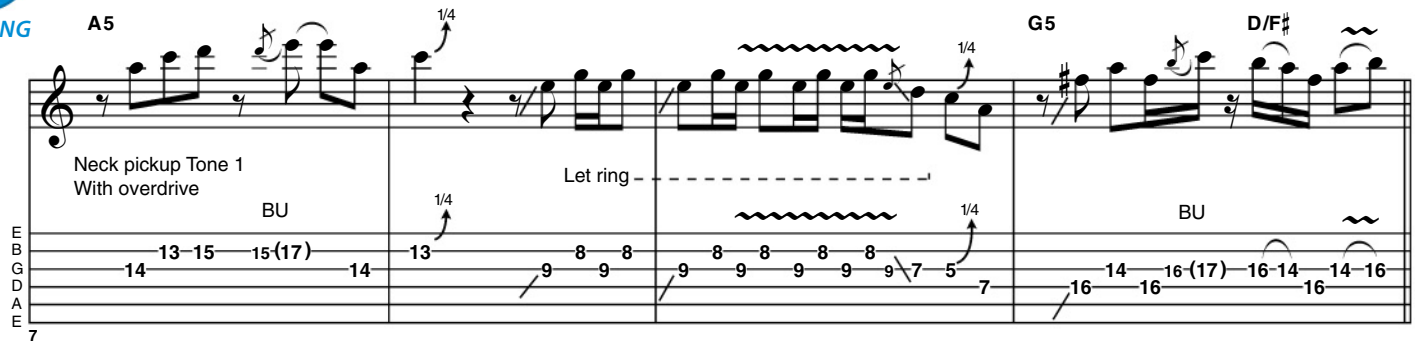
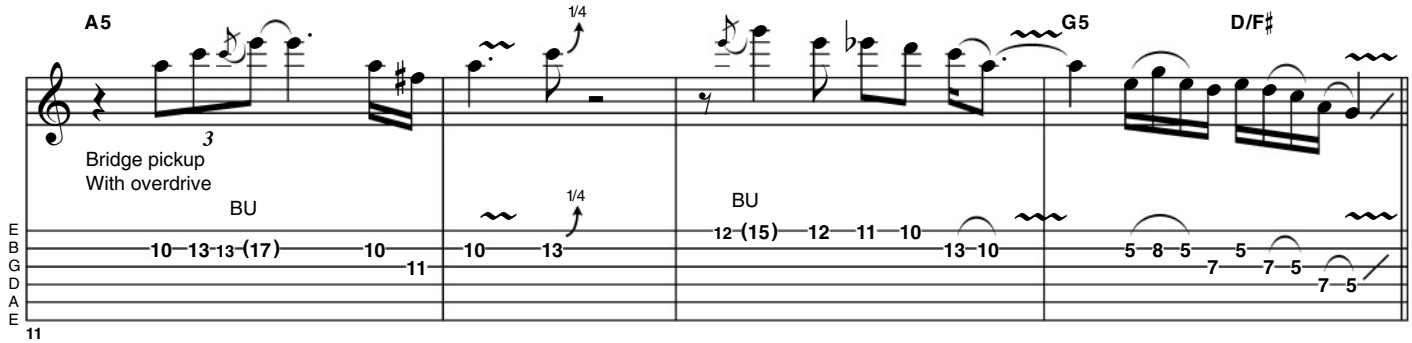
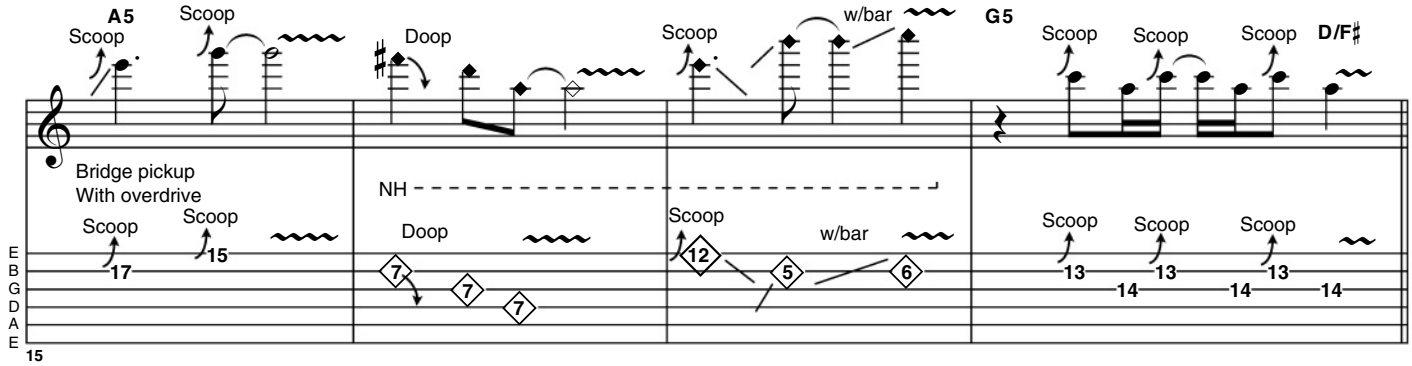
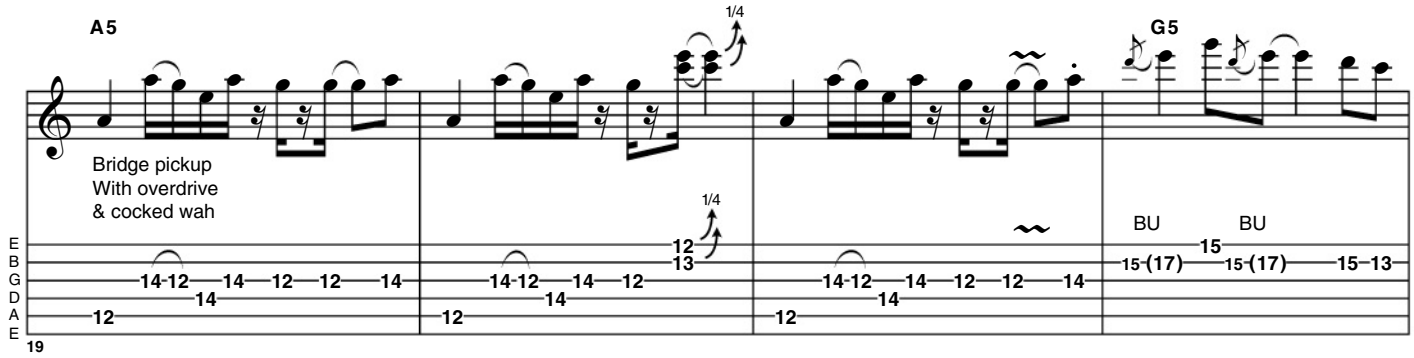
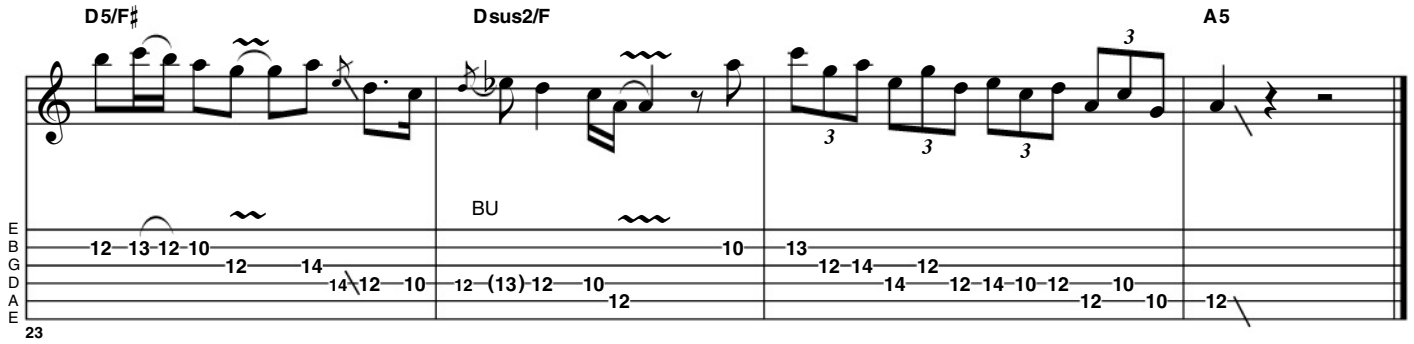










Peter Green with his iconic Les Paul and Orange amps in the recording studio

MICHAEL PUTLAND/GETTY IMAGES

ON VIDEO

TIM LERCH
Video Masterclass

We set sail for classy harmonic territory with Tim Lerch, whose solo performance features a glorious clean tone courtesy of his 1951 Gibson ES-350, fitting perfectly with Jason Sidwell's pop-jazz groover, Soul And Roll. **Jon Bishop** is your guide.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3Sm87X3
Key Open **Tempo** 100 bpm

Will improve your...
✔ Knowledge of chord scales
✔ Jazz & blues phrasing ✔ General jazz style articulation

Those who know their YouTube and Truefire online courses will no doubt have discovered the musical delights of Tim Lerch. From the Pacific Northwest of America,Tim is a fine jazz and blues guitarist and his website is packed with materials to help you improve your guitar skills. For this issue's bespoke performance, Tim has taken a jazz style approach using his 1951 Gibson ES 350, whose neck pickup provides a classic tone reminiscent of players like Charlie Christian, Wes Montgomery and Joe Pass. The chords and groove used in Jason's piece Soul And Roll give it a Steely Dan vibe with a hint of classic Quincy Jones R&B. As Tim explains, the track has no explicit 'home base' key - E Major is the most 'home' even though it doesn't occur a lot. But there's plenty of chord movement so we have used an 'open' key signature so you can clearly see the note choices.

In order to musically navigate these changes, some consideration and pre-planning is required. To start his process, Tim listened to the track without his guitar. While the chord changes straddle jazz and pop (more Larry Carlton than Charlie Parker), the moderate harmonic complexity meant that Tim's goal was to find phrases that were melodic and sympathetic to the changes. He found that working with pairings of two chords (eg the verse's

Tim Lerch straddles the worlds of blues and jazz with equal aplomb

Esus2-B♭maj7/D, C6-Gsus2/B) across the full harmonic roadmap would allow him to shape phrases with a smooth contour. The use of double-stops also helps to break things up and these provide a punctuation point to the phrases.

A key ingredient in creating jazz style phrases is using arpeggios. Arpeggios can be created from the notes of each underlying chord (chord tones) or they can be diatonic enough to cover a few chords (eg an Em arpeggio over both C and G chord). Tim also discusses his use of triad pairs. For chords like C/D the C and D triads can be linked up and alternated between.

Of course, there is our reliable and comfortable friend, the Minor Pentatonic scale; here, Tim demonstrates a great way to phrase with it by playing lines using 4th intervals. These patterns tend to fall under the fingers well and also cater for faster

"Every once in a while I try and get a little bluesy as well, because I want to make sure it doesn't sound too mechanical"
Tim Lerch

flourishes when played with economy or sweep picking (playing notes on adjacent strings with a single stroke).

Another key aspect to this solo is the use of space and pacing. Everything is placed in a considered fashion and the emphasis is on the melody and outlining the chord changes.

The notation contains all of the articulations and phrasing from the video performance. There are some classic jazz style articulations such as sliding into notes from a semitone below. Tim regularly uses this approach and it has a similar effect to a saxophone player bending up to notes. But huge string bends and manic vibrato wobble are not the fayre of traditional jazz guitarists, so here you're more likely to hear the occasional semitone bend and mild, vocal style vibrato.

As regards rhythms, it's not all about when a note is first sounded; be mindful of where the staccato markings are. Any notes with a dot above them in the notation are to be played short (typically the dot halves a note's value). These clipped notes add a percussive vibe, often making a phrase funkier and more energised.

It's also well worth taking a close look at the way Tim fingers and picks the phrases. Hopefully there will be a new technique, lick or idea in here for you to take onboard. If you find one you like, then memorise it, tweak it, try it on different strings and in other keys.

Once you have mastered some of the concepts in Tim's performance, why not try creating a jazzy solo of your own over Soul And Roll? Alternatively, you may want to sound more fusion-like for this piece using a more driven tone and incorporating string bends and vibrato as desired. To help, we have included a handy one-page chord chart so you can plan your assault - remember, this is no 'wail away with one Pentatonic' piece! We have also notated four of the key demonstrations from Tim's video lesson if you want to focus on specific aspects of his effortless and inspiring technique.

Have fun and see you next time!

Get the Tone

Tim used his 1951 Gibson ES-350's neck pickup straight into a Fender Princeton amp with a touch of reverb. Any electric guitar will work well for this month's performance; just dial up a creamy clean tone and experiment with the guitar's controls to achieve the desired tone - perhaps roll the tone down a little. A bit of reverb or delay can of course be added, but go sparingly as this style is all about taste.

Tim Lerch playing his fabulous P90-equipped 1951 Gibson ES-350. He's a big Telecaster fan, too! Inset: check out his new book, Melodic Jazz Guitar Chord Dictionary.

NEXT ISSUE *Rock legend,* ***Steve Morse*** *returns to solo over Jason's track, The Dude Ranch.*

When the recording and filming of Soul And Roll had finished, **Jason** talked to Tim about blues and jazz approaches, and discovers helpful tips for improving musicality.

You straddle blues and jazz styles incredibly well. What aspects do you particularly like about these genres?
Thank you, I have always loved both and all the shades in between. I guess I love the blues vernacular in terms of all the nuanced melodic aspects, all the shades of blueness that can make a melody sweet or sour. I also really love harmony and swing. Weaving a beautiful swinging melody through great harmony is such a pleasure. Put all of that together and that's the street where I live.

Do you have favourite blues and jazz musicians that you transcribe lines from? Why them?
It would have to be Charlie Parker who tops that list but there are so many. Art Tatum, Thelonius Monk, Bill Evans, Louis Armstrong, Coleman Hawkins. It's pretty endless. But actually I don't transcribe, I just listen a lot and try to absorb the essence of what they are doing. »

When you were studying what one area did you find the most difficult to deal with?
Time feel! Melody came pretty naturally to me but time feel was something I had to (and still have to) work on. I think all aspects of time feel are perhaps the most important thing in music.

What area did you find the most 'light bulb' moment for your overall musicality?
I think harmony and voice leading. I love exploring even the simplest progressions and finding fun and beautiful ways to travel through them.

What is the ideal pool of music theory that guitarists should have?
Enough to get you where you want to go and not so much that it becomes a barrier to creativity and flow. I don't believe it's an 'either or' scenario but there definitely needs to be a balance.

How would you recommend guitarists balance their theory and technique with the sheer enjoyment that one should get from playing?
Remember that learning and practice is a time to be analytical and think things through and gain understanding. Playing time is when you must drop the analytical and the judgment and just let the music flow. Listening, responding and contributing without excess discursive thinking.

In your view, how problematic is a rhythm vs single-note soloing mindset?
The biggest problem is thinking that those two things are separate! Integration is important to bring it all together so we can make whole music rather than cutting the music up into separate provisional aspects.

"It's really helpful to be able to read music so that you can be exposed to and learn to play a variety of styles"

Is there a transition hurdle with a guitarist going from blues to jazz? If so, what is it?
The most important thing is to listen to a lot of the music you wish to play. Immersion is necessary. Without that it is just a mental exercise. But on a practical level, phrasing and time feel are probably the most difficult. Everyone thinks a lot about the notes but it's really the time feel that's the most important and difficult area to deal with.

What five blues or jazz standards do you think are essential for guitarists to know and why?
I think any jazz standard can be infused with the blues feeling, and just about any blues song can be enriched to have more adventurous harmony that will allow for some jazz phrasing.

What do you think the benefits are of reading music notation?
I think there are certainly benefits to reading music, for performance situations when you are given written music to play at a rehearsal, a recording session or even the live situation. It's also really helpful to be able to read music so that you can be exposed to and learn how to play a variety of styles. There is nothing quite so satisfying as sitting down and opening up a book of Bach or any other great music and just slowly reading it down. There is so much great music that has been written down it's a shame not to have access to it.

TRACK RECORD Tim Lerch has a plethora of teaching materials on his website so head over to www.timlerch.com for more info. Tim's YouTube channel has many lovely performances, discussions and technique insights; perfect for fans of jazz and blues music! He's also a huge fan of the late, great Ted Greene, and passes on some of that legendary musician and tutor's methods and practices.

Tim reckons time feel is probably the most important aspect of being a great player

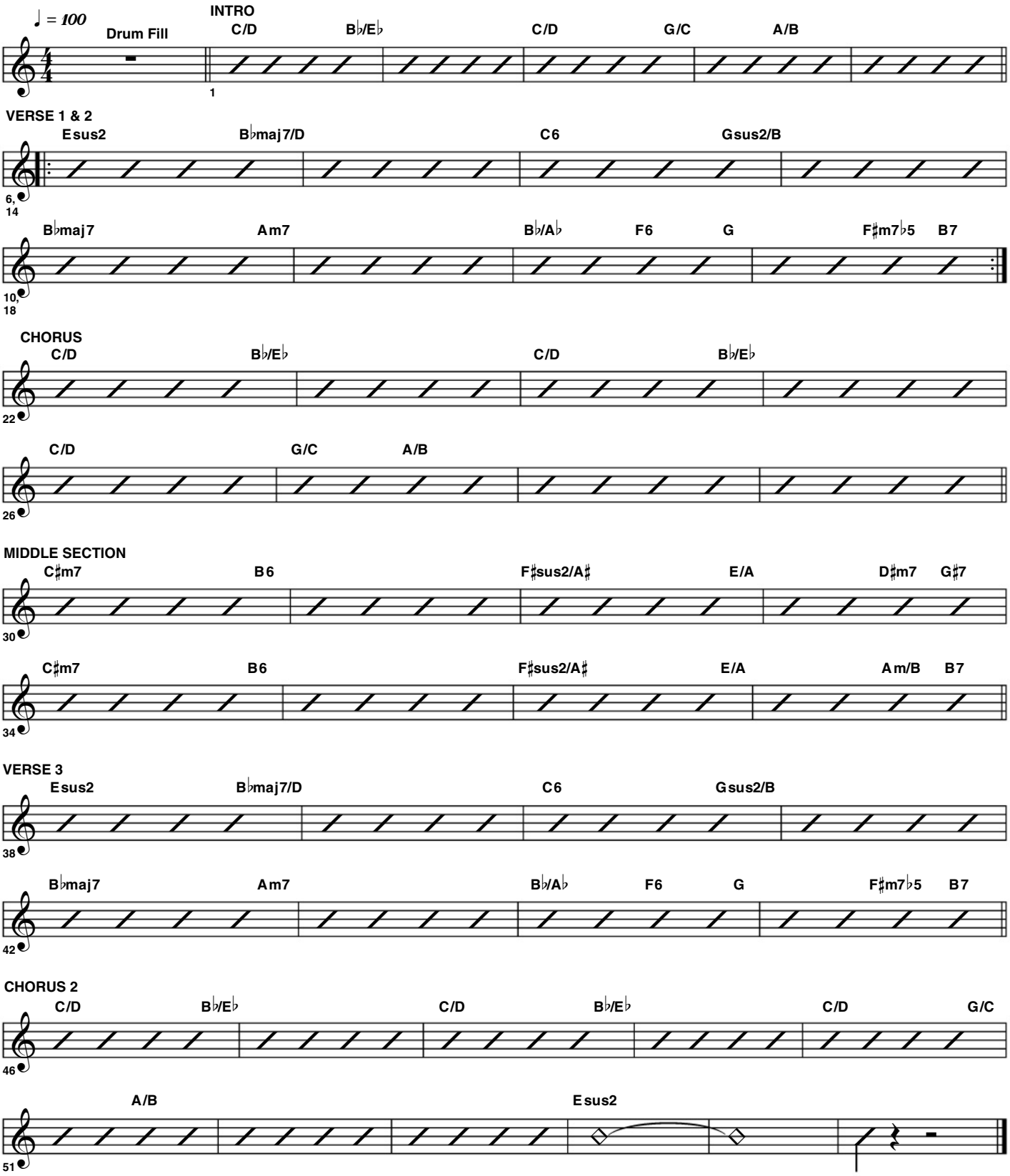
CHART VIDEO

TOP THREE LICKS

LICK 1 – BAR 18 DOUBLE NOTE PHRASING Repeating notes within an arpeggio creates a nice motif. This type of phrase is one that guitarists like Wes Montgomery and George Benson would use.

LICK 2 – BAR 21 BEBOP STYLE FLOURISH The rhythm in this bar is created with a fast ascending sweep of the pick (B♭maj7 arpeggio) followed by some staccato 8th notes. Tim revisits this idea several times through the piece and also explains the technique in the lesson.

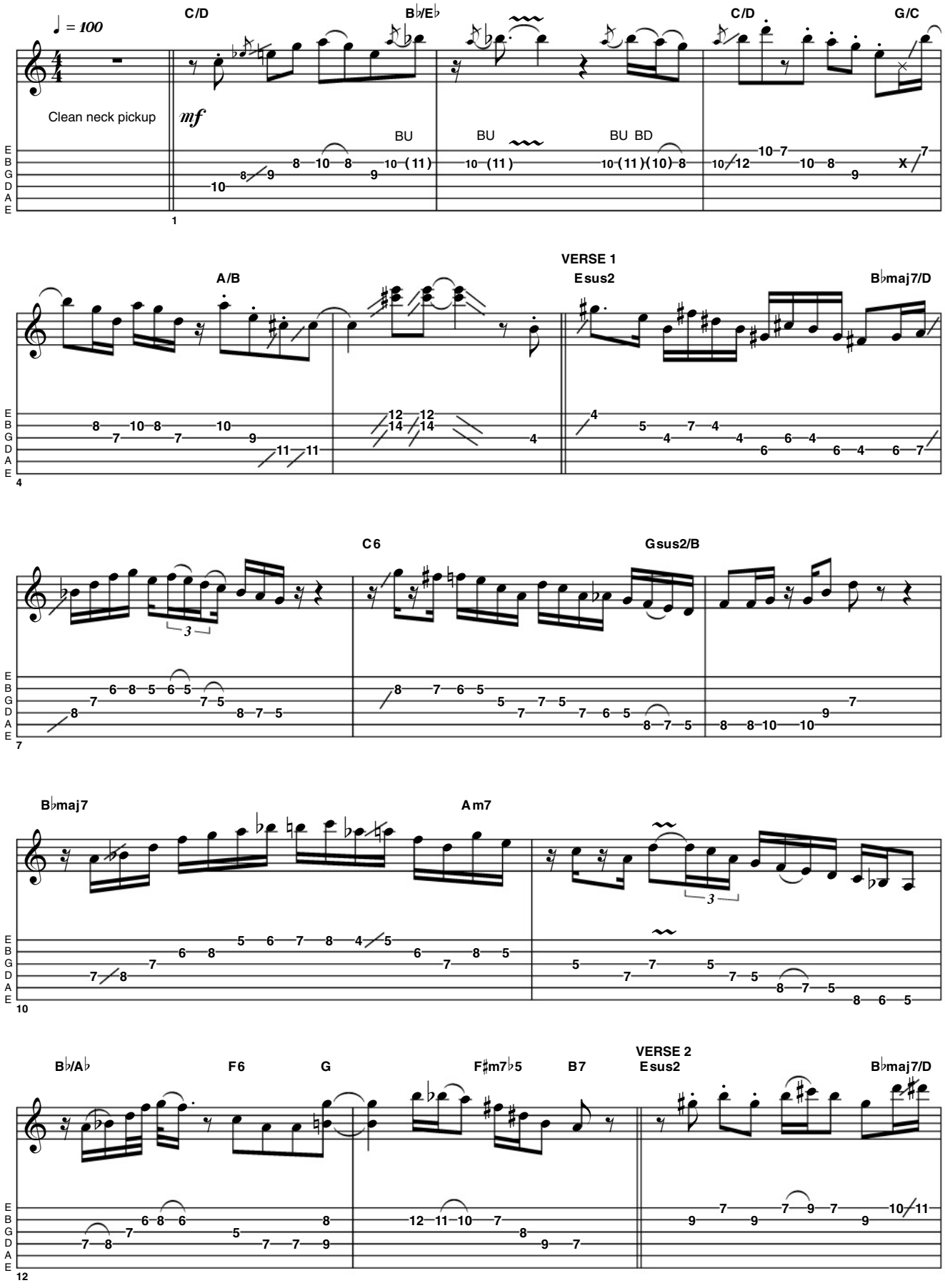
LICK 3 – BAR 49 TRIAD PAIRS. Here Tim provides a masterclass in using triad pairs. Any two diatonic triad pairs can be used with this concept, but some pairings will sound better than others. Here Tim is linking the C and D Major triads and then resolving to the B♭ triad.

CHORD CHART SOUL AND ROLL

PLAY BACKING

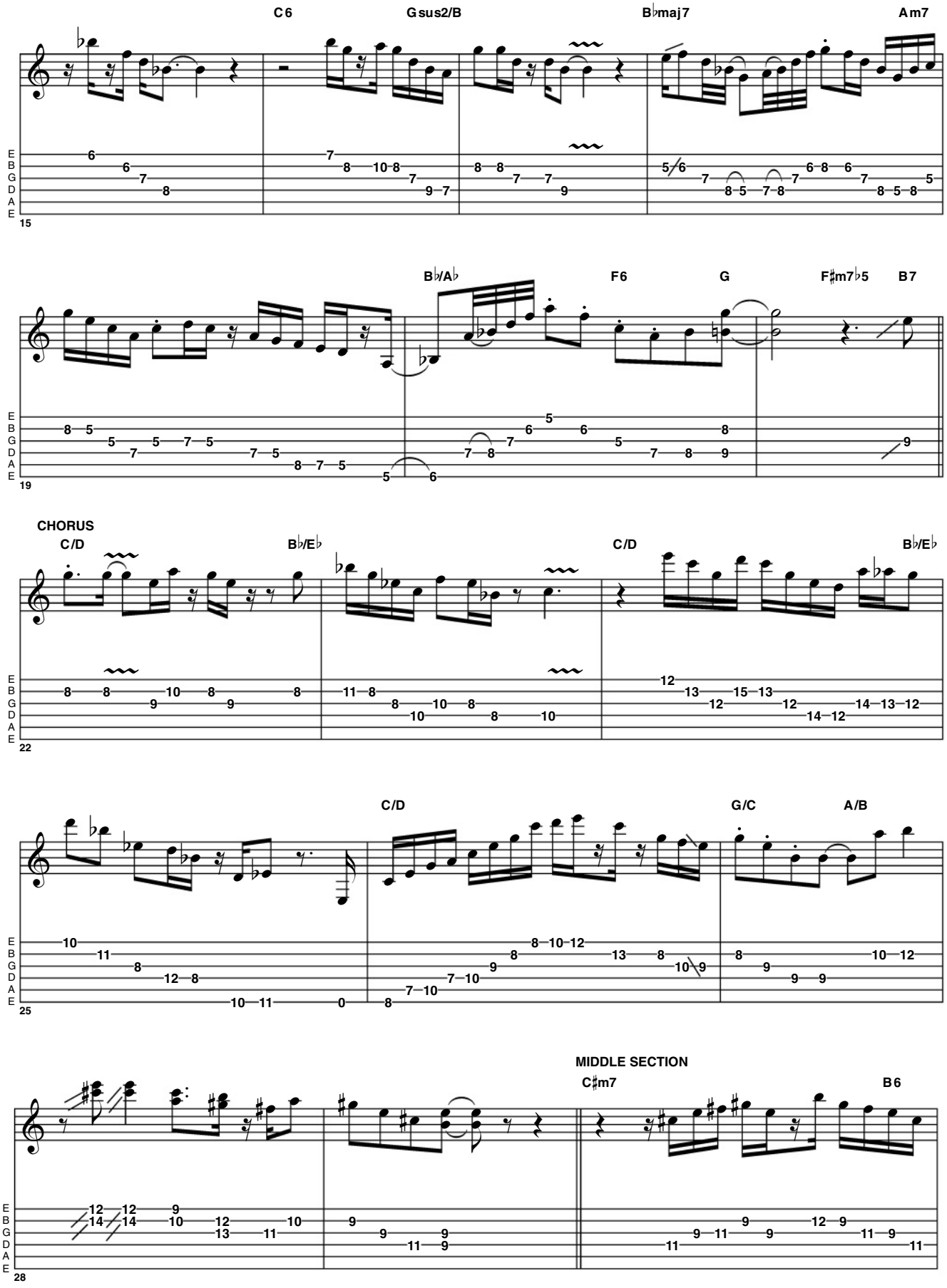
VIDEO & AUDIO https://bit.ly/3Sm87X3

FULL PIECE **SOUL AND ROLL**

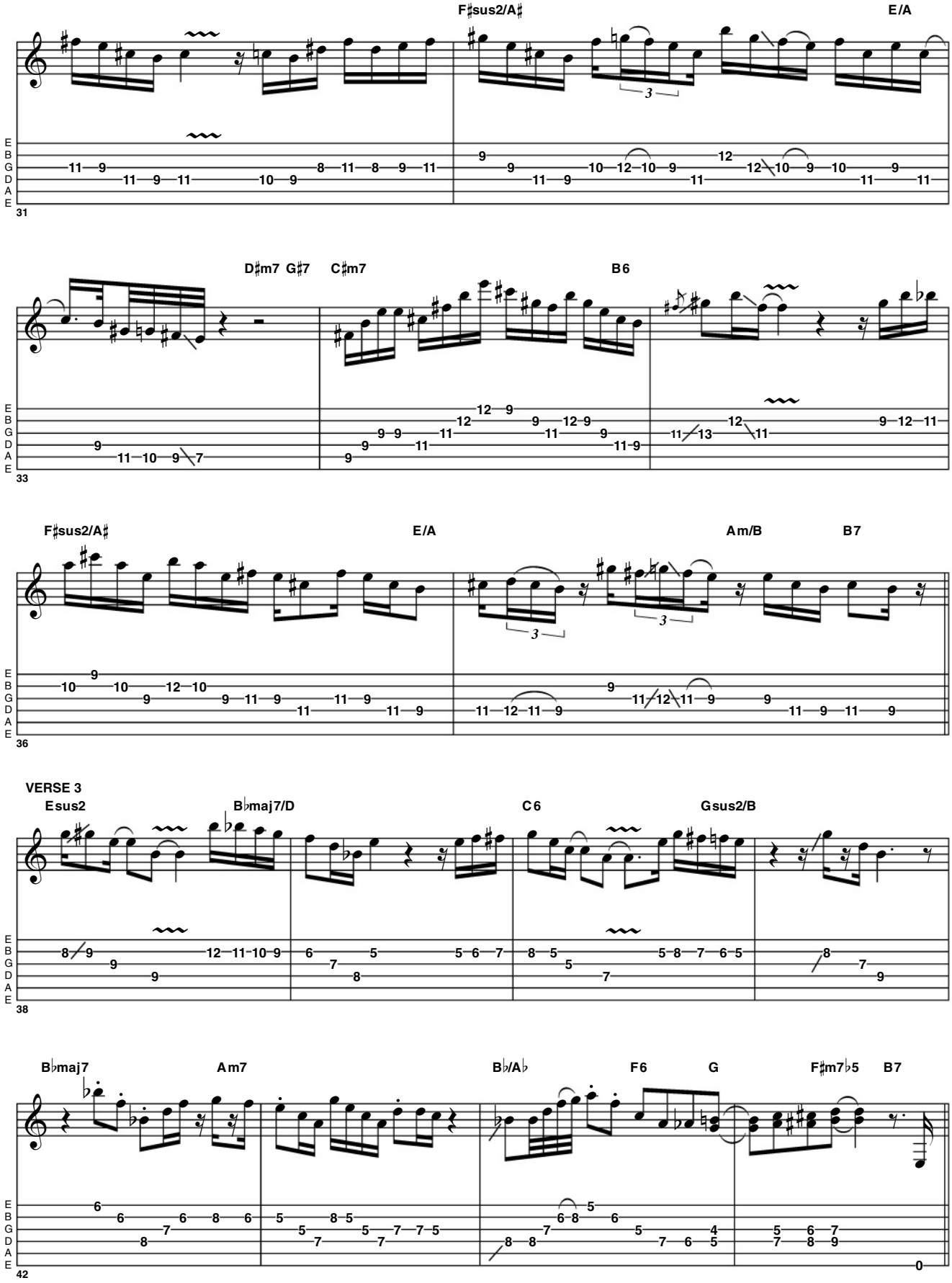
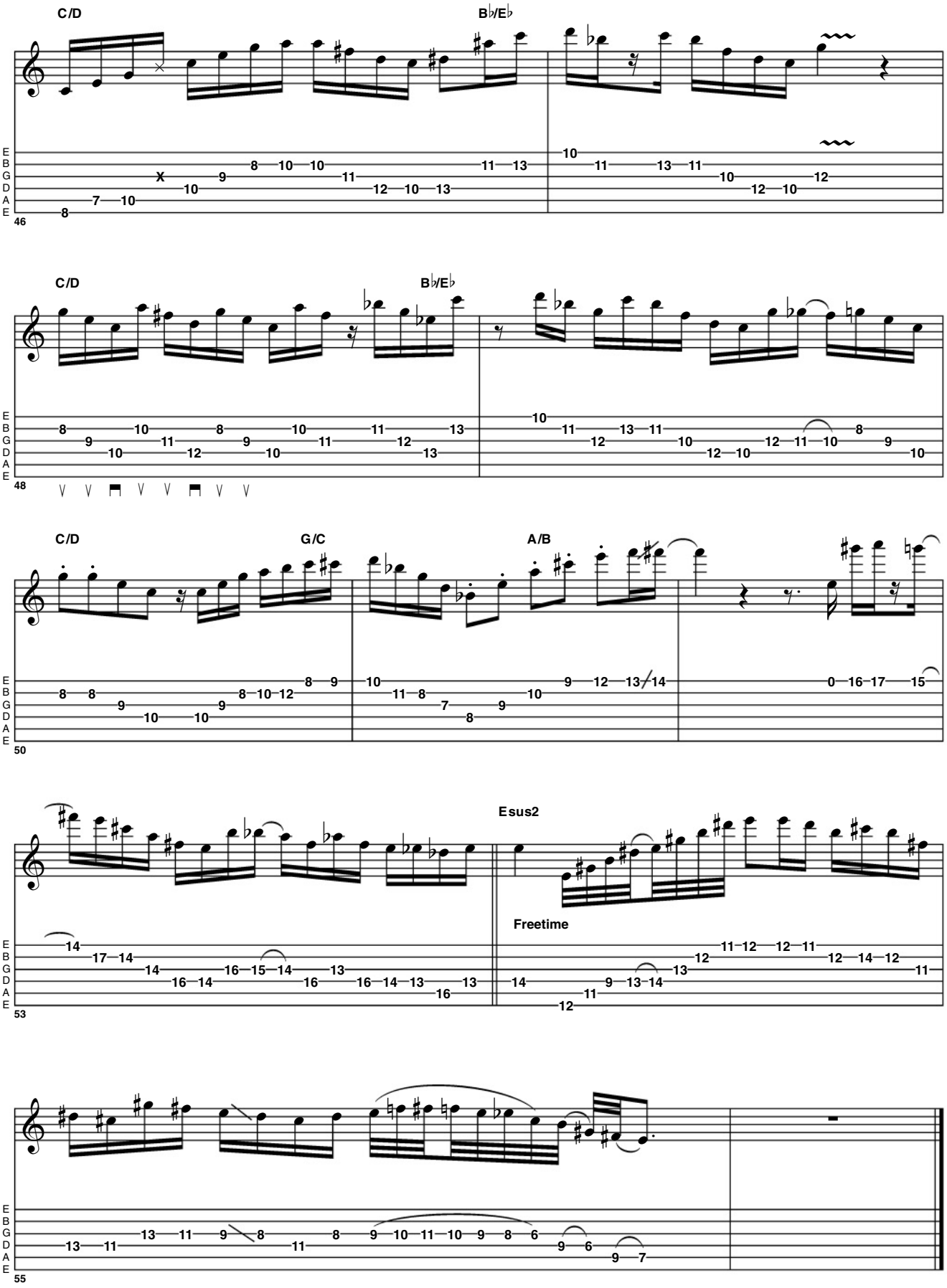
INTRO [BARS 1-5] The opening phrases are designed to fit the chords with the emphasis on the melody. The double-stops in bar 5 act as a punctuation point. **VERSE [1BARS 6-13]** To negotiate this section Tim uses different chord arpeggios that are linked together. It will be well worth learning these fingerboard roadmaps note for note before adding your own touch as they sound very musical and can be tweaked to your own taste.



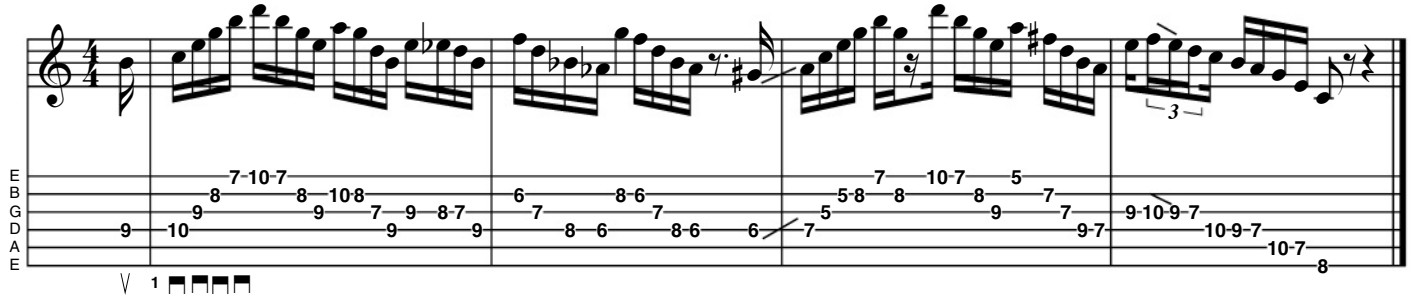
VERSE 2 [BARS 14-21] For this verse Tim uses his trademark bebop style phrasing. For the fast passages any notes on adjacent strings can be played with a single stroke of the pick. This is referred to as sweep or economy picking.

CHORUS [BARS 22-29] The chorus moves between two triads a tone apart (B♭-C) to fit the C/D and B♭/E♭ chords. There is a cracking two-octave C Major arpeggio to learn in bar 26, and Tim finishes with some double-stop lines.

FULL PIECE **SOUL AND ROLL**

MIDDLE [BARS 30-37] The middle section gets funky and Tim uses C# Minor Pentatonic. To add that jazz touch the scale is played in various patterns that place the notes a 4th apart. These patterns fit neatly under the fingers.

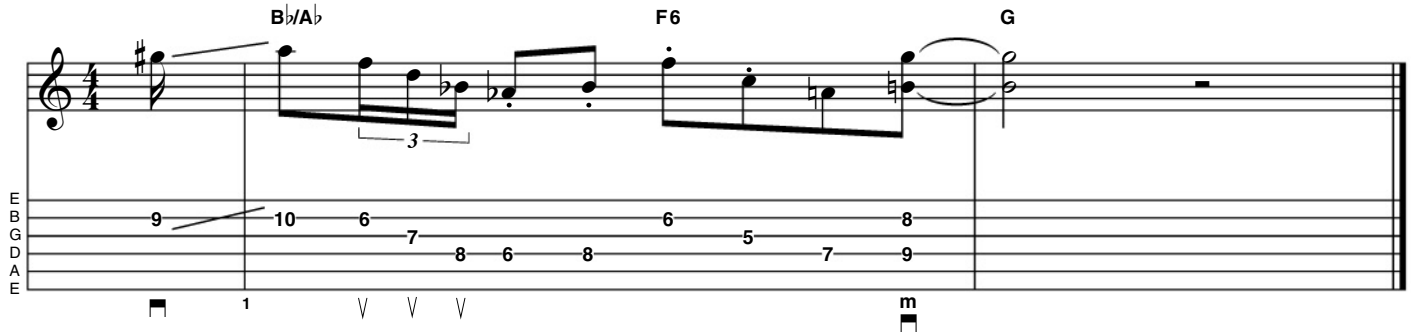
VERSE 3 [BARS 38-45] The chromatic notes here help to link the chord tones and add colour. Some of the notes have a subtle finger vibrato. This is partly due to the heavy gauge strings that are typically fitted to big jazz guitars.

CHORUS 2 [BARS 46-END] Tim winds down and signals the finale of his solo performance by playing some typical bluesy-jazzy ending phrases. These ideas are played free time so the rhythms are approximate as the phrasing is quite fluid. Ideas like this can add sophistication and shape to your solos.

EXERCISE ONE **ARPEGGIO PHRASING**

Here Tim demonstrates his triadic approach to linking the B♭ and C Major triads (spot the Cmaj7, B♭7 and Bm7 arpeggios!). Extra chromatic notes are added to smooth these transitions, and Tim uses typical jazzy finger slides to add that extra bit of extra grease.



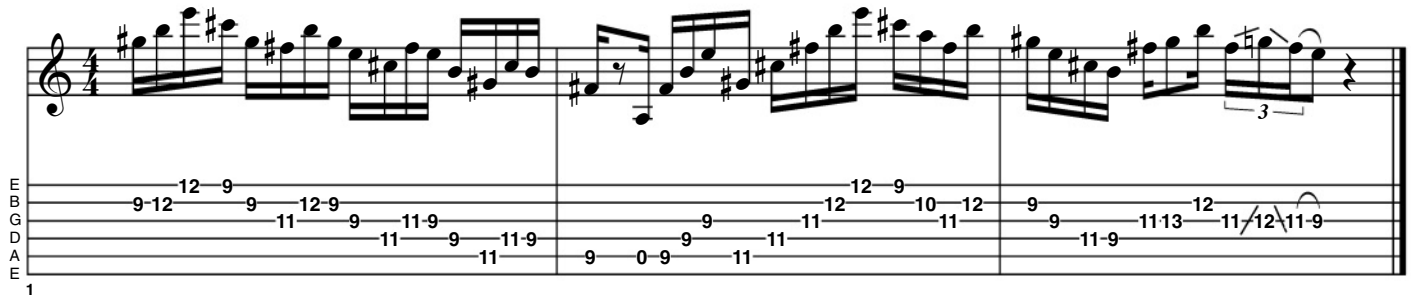
EXERCISE TWO **ARPEGGATING OVER CHORDS**

This relatively simple pattern is handy for negotiating the B♭/A♭ to F6 to G chord progression. This time Tim employs a little descending sweep-picked idea to add a bit of a bebop style flourish.



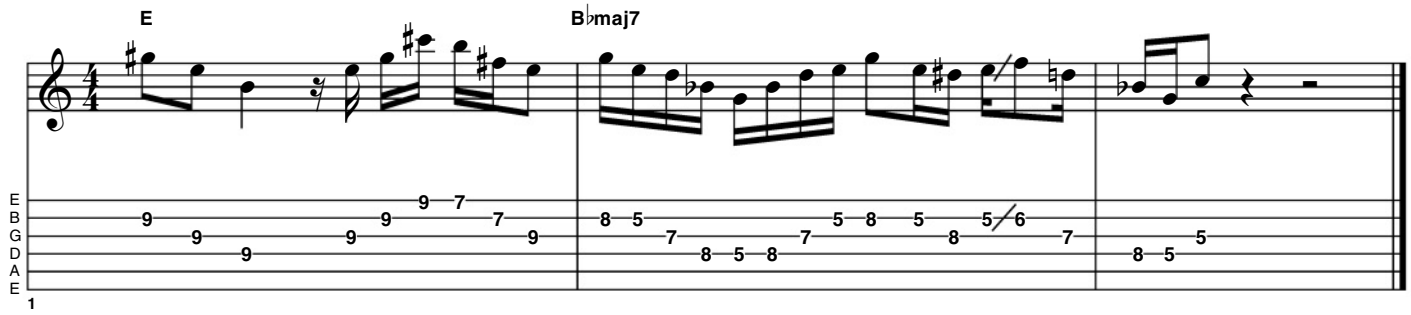
EXERCISE THREE **C# MINOR PENTAONIC PHRASING (BASED AROUND 4THS)**

For this example Tim demonstrates the way he phrases using the Minor Pentatonic. The lines are created using the 4th interval. These patterns tend to fall under the fingers very nicely and also work well with economy or sweep picking (playing notes on adjacent strings with a single stroke).



EXERCISE FOUR **PHRASING OVER E-B FLAT MAJ7 (E NOTE BRIDGES THE CHORDS)**

In this final example Tim demonstrates the use of a common tone. E is the root of the E chord and the #11 of the B♭ Major 7 chord. Including the #11 in the B♭ Major 7 chord creates an appealing B♭ Lydian sound (B♭-C-D-E-F-G-A).



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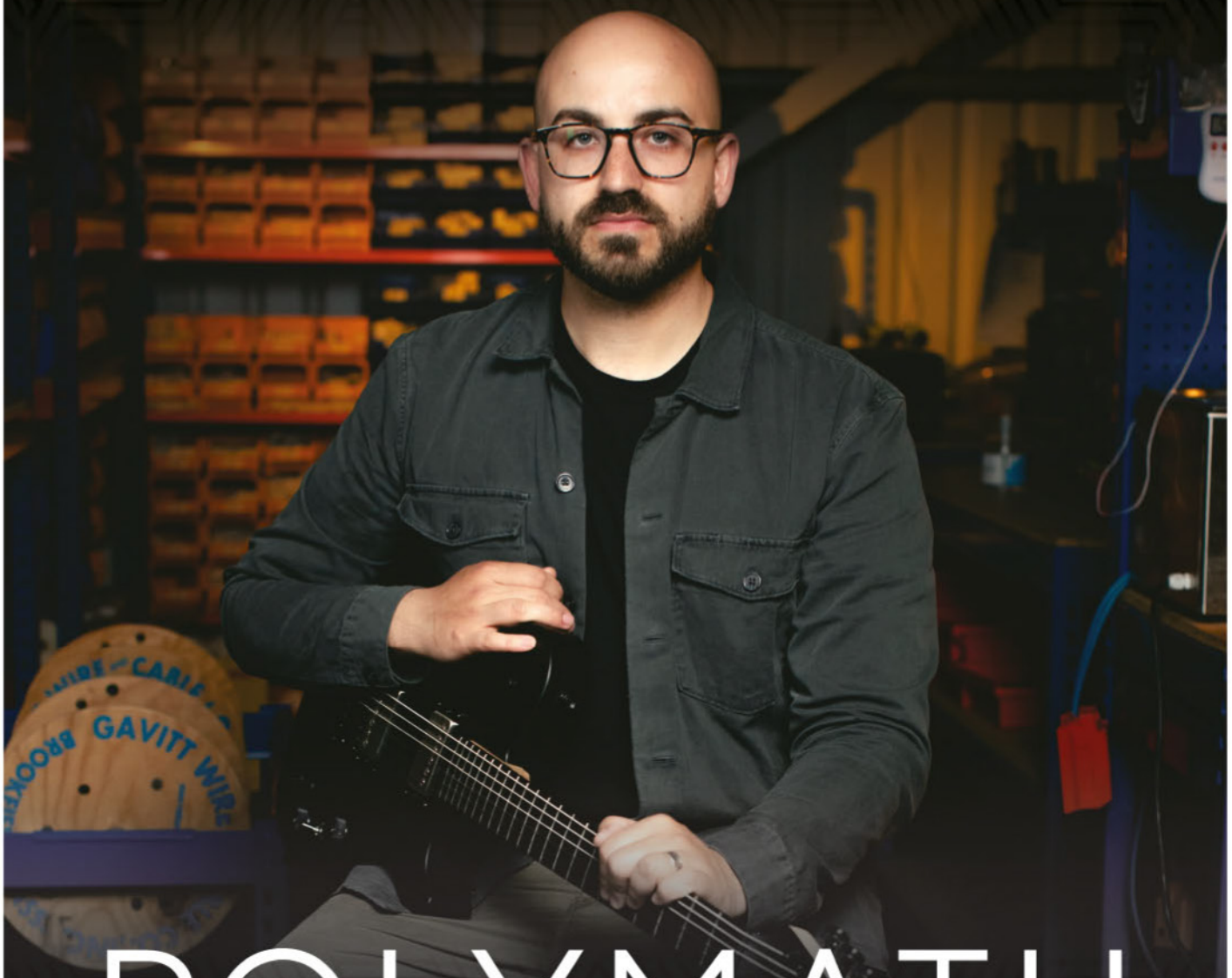

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ON VIDEO

INTRO

CHARLIE GRIFFITHS
Five Lead Licks

With a new solo album out, Haken guitarist and GT tutor **Charlie Griffiths** presents five examples to challenge your picking and fretting hands plus test your theory skills.

Charlie Griffiths has a broad playing vocabulary that will inspire your own playing! His new album, Tiktaalika is out now

ABILITY RATING Moderate/Advanced ★★★★☆

Info https://bit.ly/3Sm87X3
Key Various **Tempo** Various

Will improve your…
✔ Picking and fretting hand speed
✔ Use of unusual scales
✔ Prog style odd note groupings

Haken guitarist and long-time GT contributor Charlie Griffiths says his debut solo album, Tiktaalika, allowed him free rein to put all his favourite thrash, prog, and unusual scale choices, plus all his riffing and soloing approaches into one single body of work. "One thing I will never tire of," says Charlie, "is thrash riffing of the Hetfield downstroke variety. I'm yet to find something that warms up the picking hand and forearm more effectively than hopping from string to string while holding down constant eighth notes.

"As well as metal I'm a huge prog rock head, so I'm always looking for a way to use odd numbered note groupings to turn the beat on its head and create syncopation, in both licks like the one in Example 2, or in King Crimson inspired riffs like Example 5, which I'll often use in verse type sections.

"Having spent some time in India over the years I feel a strong connection to that incredibly inspiring rhythmic and melodic musical language, but I actually picked up the 'Kamavardhani' scale from Mattias IA Eklundh in Sweden! I find the tonality very evocative and I use it for everything from melodic soloing like Example 3 to brutal Slayer style chromatic riffing.

"Sometimes you just need to blast through some high-speed alternate picked scales to get the desired emotion across, so Example 4 shows a typical way I'd do this while owing a huge debt to players like Al Di Meola and Chuck Schuldiner. 1

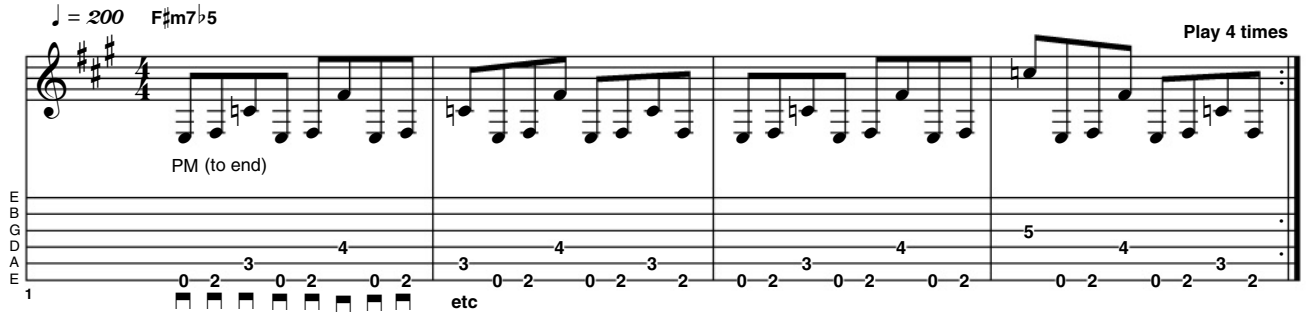
ROSS JENNINGS

LICK 1 THRASH RIFFING

Nothing gets the hands warm like some Hetfield style thrash riffing. Use one finger per fret to play the tritone intervals across the four lowest strings. For the ultimate workout, pick each note with a palm muted downstroke. You can also start off with alternate picking and build up to strict down picking.

VIDEO

PLAY

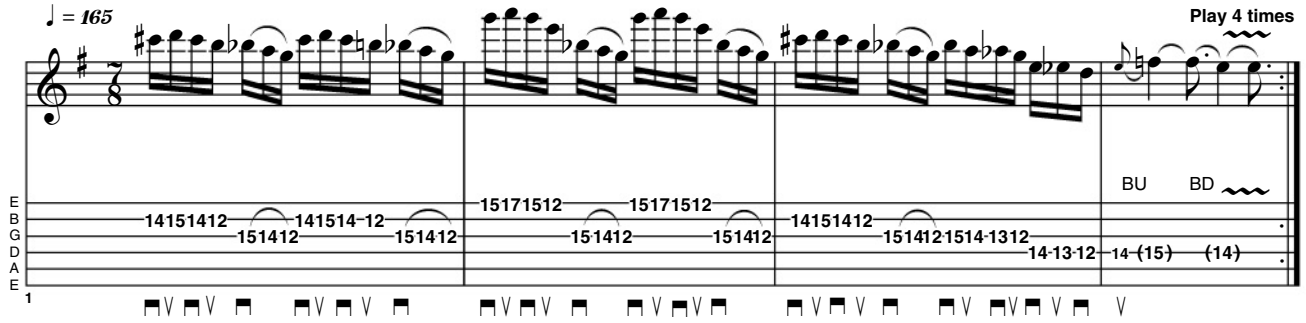


LICK 2 ODD TIME NOTE GROUPINGS

This lick is based in a Dorian-meets-Blues hybrid scale (1-2-♭3-4-♭5-5-6-♭7] and is phrased in groups of seven 16th notes. Each group of seven notes is played as a four-notes, then a three-notes-per-string shape, played with five alternate pick-strokes, then two pull-offs. This means that each string change starts with a downstroke.

VIDEO

PLAY

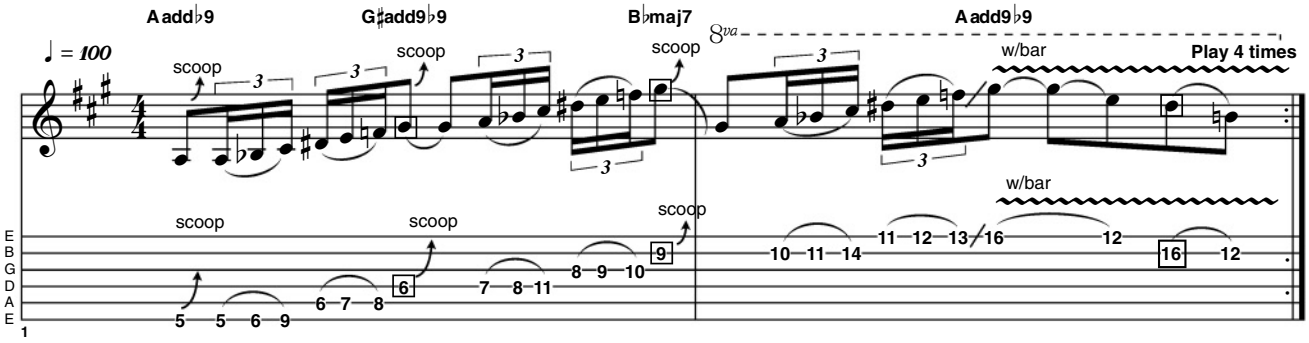


LICK 3 INDIAN KAMAVARDHANI SCALE

Here's a lick using the Kamavardhani scale: 1-♭2-3-#4-5-♭6-7]. The intervals may seem strange at first, so think of the shape as Blues scale a semitone up from the root. Play each root note with a fretting-hand tap and a simultaneous whammy bar scoop. Next, use legato to play six notes, then repeat an octave higher and so on.

VIDEO

PLAY

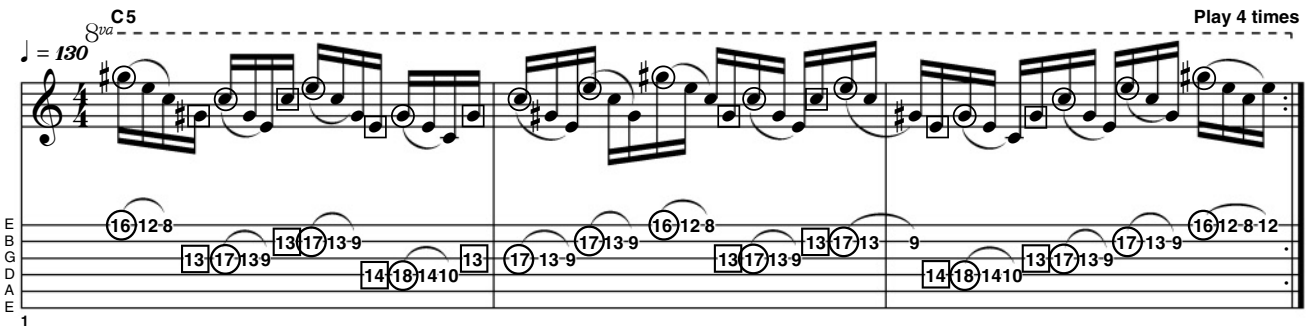


LICK 4 NOTE DISPLACEMENT

Our next lick is a hypnotic two-handed tapping pattern using the C Augmented arpeggio (C-E-G#). We are in 4/4, but can divide the 16th notes into more unusual phrases that displace across the bar. Divide the melody up into two groups of 22 16th notes and finish with four extra notes for a total of forty-eight notes.

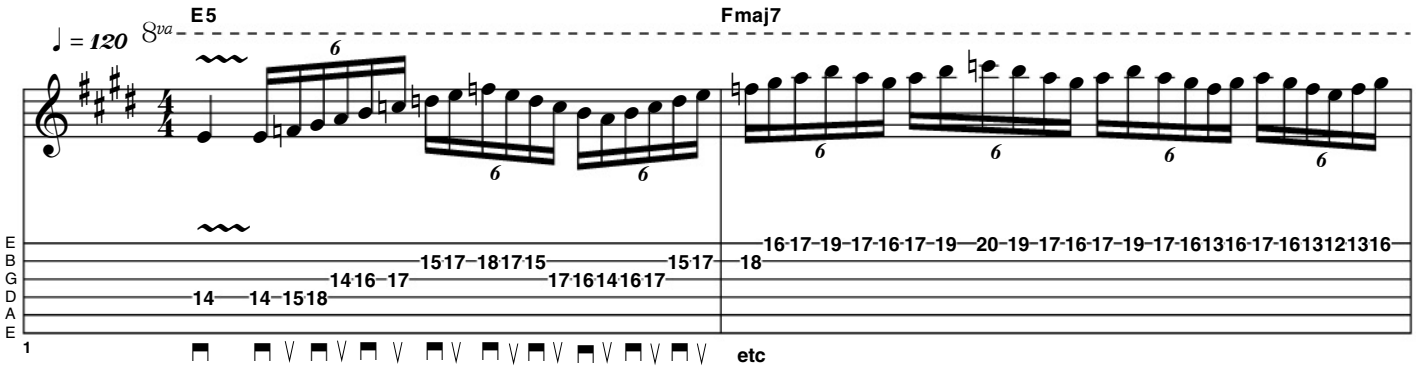
VIDEO

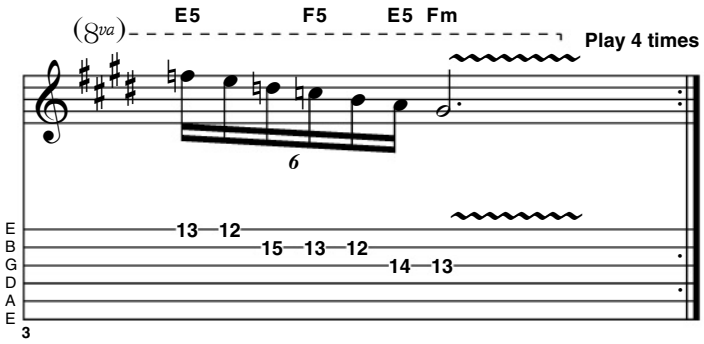
PLAY



LICK 5 **FAST SEXTUPLET ALTERNATE PICKING**

Based in E Phrygian Dominant (1-♭2-3-4-5-♭6-♭7), this lick is played with fast, sextuplet alternate picking throughout. Keep your picking hand consistent by ensuring that a downpick coincides with each downbeat. For smoother string changes use the very tip of your pick to glide over the strings and don't dig in too much.





VIDEO

PLAY

James Hetfield is the inspiration for Charlie's first playing example

MARY-ANN PALMER/FOTO24/GALLO IMAGES/GETTY IMAGES

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THE CROSSROADS
Tomo Fujita

For this month's Crossroads, **John Wheatcroft** explores the fantastic Tomo Fujita and shows you how you can integrate some of Tomo's 'Guitar Wisdom' into your own playing.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3Sm87X3
Key G Blues **Tempo** 120bpm

Will improve your…
- ✔ Application of Melodic Minor modes
- ✔ Triplet phrasing
- ✔ Sophisticated blues vocabulary

Tomo Fujita has been a professor at the prestigious Berklee College of Music in Boston for over three decades. In this time he's taught literally thousands of students in person and in recent years he's extended this reach by actively engaging with the on-line community to great effect. Previous Berklee students include wonderful players such as Eric Krasno from Soulive and Adam Smirnoff from the band Lettuce, although undoubtedly Fujita's most well known association is with superstar sensation John Mayer, who Tomo famously encouraged to abandon his studies at Berklee after one semester, to commit fully to achieving his true potential as an ambitious talented songwriter and artist. It's a decision that proved to be pivotal in establishing Mayer's remarkably successful career.

A fantastic player and artist in his own right, Tomo's sound is a perfect balance of authentic feel-based phrasing, coupled with a harmonic and rhythmic sophistication that shows that he has really done his homework. So you can hear Larry Carlton-esque lines combined with Albert King-style bending, moving through Charlie Parker-inspired bebop ideas morphing into something that might evoke the feeling of BB King. This is all encapsulated cohesively to create a style that is compelling, engaging and at times very funky. While we'd obviously encourage you to experience Fujita's playing first-hand, you should also check out his tuition material, via his website, the appropriately titled tomojustfunky.com, where you can also connect to his latest on-line endeavour, Tomo Fujita's Guitar Wisdom.

The musical examples that follow explore just one facet of Tomo's playing, but this is an idea that he employs frequently in his improvisational style. The Melodic Minor in jazz education differs slightly from the conventional classical scale of the same name (leading institutions such as Berklee to adopt the moniker 'Jazz Melodic Minor' when referring to it). In classical music the scale ascends and descends slightly differently to accommodate different resolution properties when either rising or falling to approach key chord tones (ascending: R-2-♭3-4-5-6-7, descending: R-♭7-♭6-5-4-♭3-2-R), in jazz and contemporary music education we generally employ the exact same notes in both ascending and descending forms; R-2-♭3-4-5-6-7. This makes harmonisation, creating melodic sequences and finding all of the potential modes more practical (where each component note has the potential to create its own centre of harmonic gravity by being considered as a point of resolution around which the notes revolve). It's the application of these sounds that allow players like Tomo the option to use at least five different (Jazz) Melodic Minor options against a relatively harmonically simple 12-bar blues. It's this potential that we're exploring here today. Not only will you learn some super-hip lines, but these ideas will also open to doorway to a potentially infinite number of ideas of your own invention. If you're prepared to be patient, studious, inquisitive and creative in your explorations, that is. I'm sure Tomo would be right behind you on this journey.

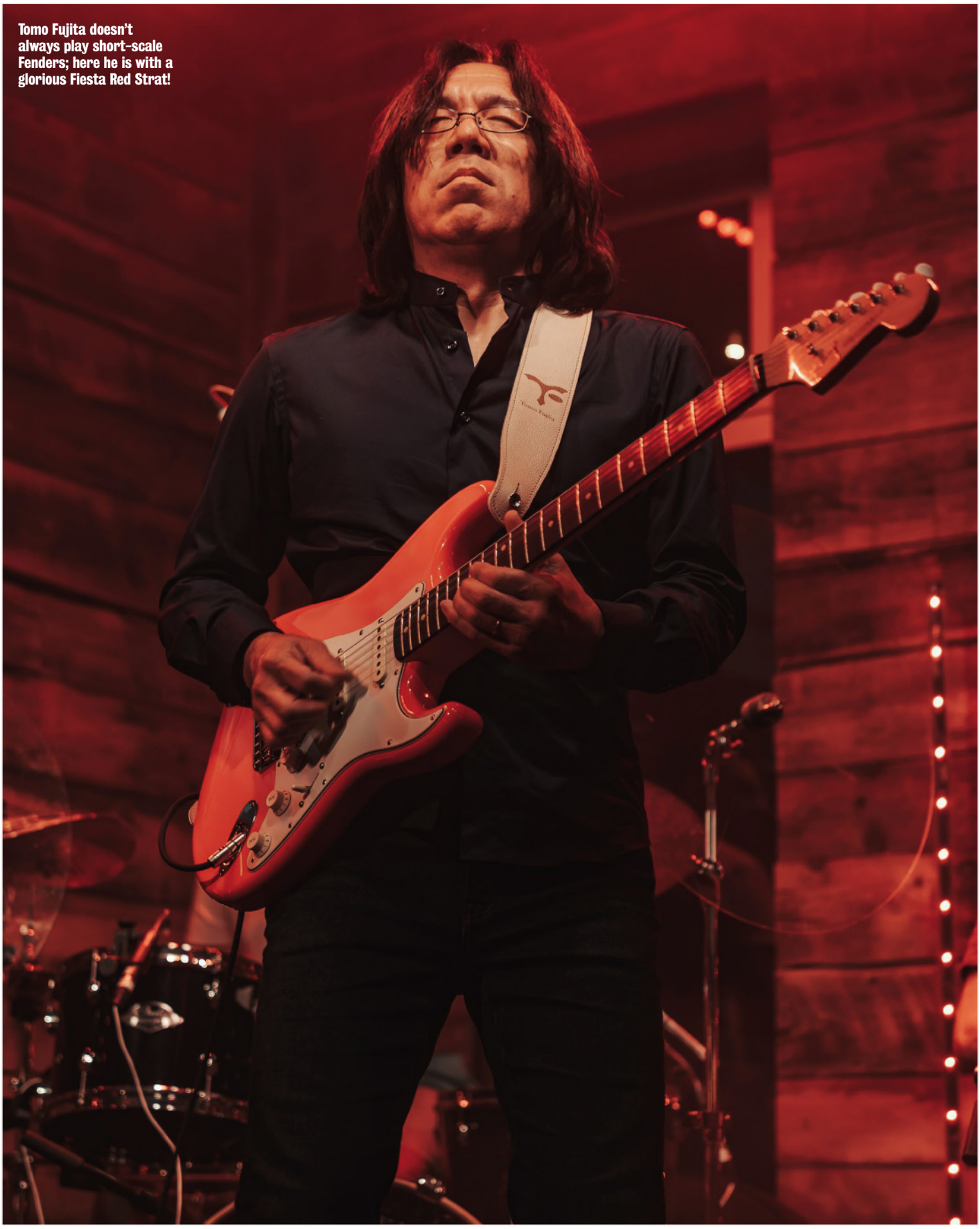
> *"I always say that I'm forever a student, and I'm proud of that because I still keep learning"*
> ***Tomo Fujita***

TECHNIQUE FOCUS
Sound trumps theory

We can view the Jazz Melodic Minor scale as a Major scale with a flat 3rd (R-2-♭3-4-5-6-7). This has a knock-on effect on all subsequent modes, and impacts on the scale one note in turn. So the second mode is like Dorian with a flat 2nd (R-♭2-♭3-4-5-6-♭7) and by the same logic the seventh mode would be like Locrian with a flat 4th (R-♭2-♭3-♭4-♭5-♭6-♭7). If this sounds like a foreign language then please recap your Major scale modes. Back to that Locrian with a flat 4th, in fact everything is flattened in this scale, so from a G root it's: G-A♭-B♭-C♭-D♭-E♭-F. If we follow conventional chord construction - R-3rd-5th and so on -we'd end up with a G Diminished triad (G-B♭-D) sonically if not theoretically. The Major pushes the Minor out of position, so the opening steps of the scale now sound like: R-♭2-#2-3. If we're opening the door to enharmonic respelling then we can do the same with the next notes in sequence; the ♭5 can stay but our ♭6 could be seen as #5, leaving the ♭7 as we'd find it. In this new way of seeing this scale, the Superlocrian or 'Altered' scale now looks like this: Root-♭2#2-3-♭5-#5-♭7) and a G Half-Diminished 7th chord (G-B♭-D♭-F). All well and good, until we listen to the sound that G-C♭ creates. All the theory in the world can't stop the fact that our ♭4th sounds like a Major 3rd. Sound trumps theory on every level, so what we now have is a scale with both Major and Minor 3rds, sonically if not theoretically (G-A♭-A#-B-D♭-D#-F), which works perfectly against Dominant chords that contain sharp and/or flat extensions.

Get the Tone

Tomo favours the clarity of single coils, and has a fondness for short-scale Fender guitars like the Mustang. He likes the tone clean, particularly when trying new ideas or working on technique. So, go easy on the reverb, dial in a clean tone and leave some headroom on the volume control. Tomo suggests setting it around 7, giving you the option to boost or cut your level without resorting to pedals or changing settings at the amplifier.



Tomo Fujita doesn't always play short-scale Fenders; here he is with a glorious Fiesta Red Strat!

TRACK RECORD Tomo's most recent release, Blue Sky (CD Baby 2019) is highly recommended. The sound is vibrant and direct, featuring a fantastic rhythm section including Travis Carlton on bass (son of Larry). You'll also enjoy contributions from Josh Smith and Kirk Fletcher. Tomo is super active on social media, so check him out. His website, tomojustfunky.com, is a great place to keep track of all things Fujita.

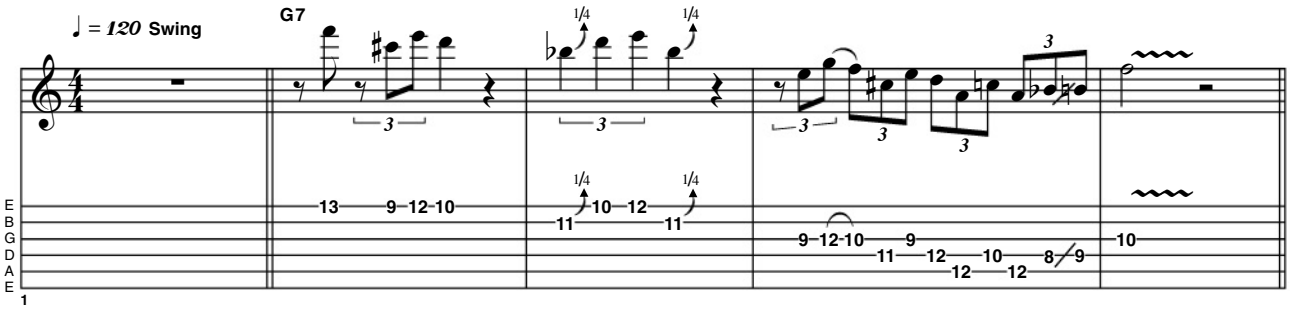
EXAMPLE 1 TOMO'S MELODIC MINOR LINES OVER A SHUFFLE BLUES

Here we see five possible situations for using the Jazz Melodic Minor scale (R-2-♭3-4-5-6-7) against a 12-bar shuffle in the key of G. In 1a) we're using D Melodic Minor (D-E-F-G-A-B-C#) against our I7 chord of G7 for a Lydian ♭7 sound against our G root (R-2-3-#4-5-6-♭7). In 1b) we're choosing the Melodic Minor one semitone higher than the root of a functioning Dominant to give us the Altered sound (Technique Focus). This works as our G7 becomes the Dominant chord of C7 just before the transition. In 1c) we see more Lydian ♭7 action, but against E♭7, the ♭VI7 in our key of G. For 1d) we see a similar relationship against the IV7, here C7. We round things off with another Superlocrian sound (R-♭2-#2-3-♭5-#5-7), but used against the slightly more visible V7 -I resolution, D7 moving towards G.

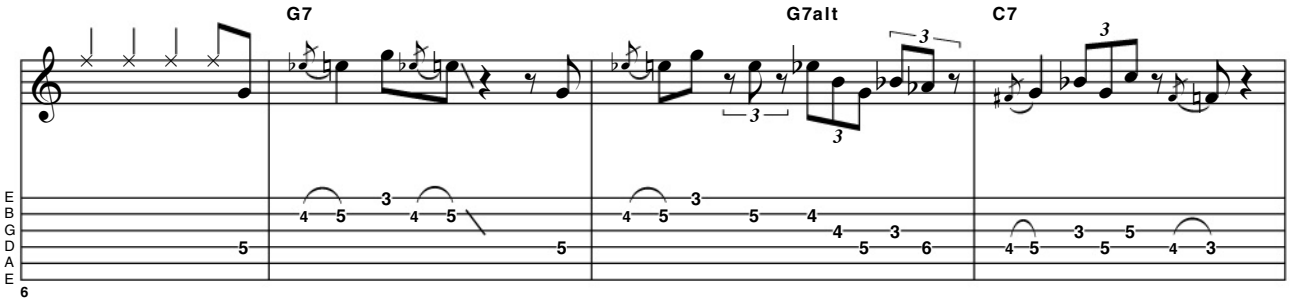
PLAY

BACKING

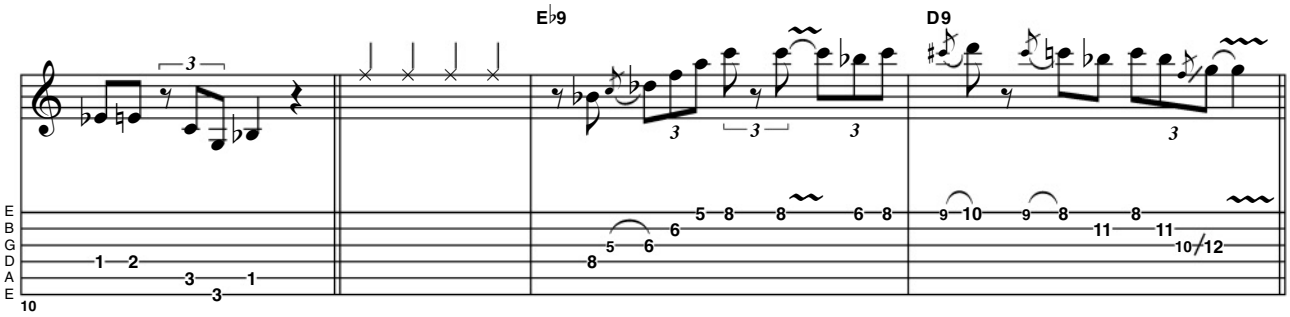
1a) D Melodic Minor mixed with G blues ideas



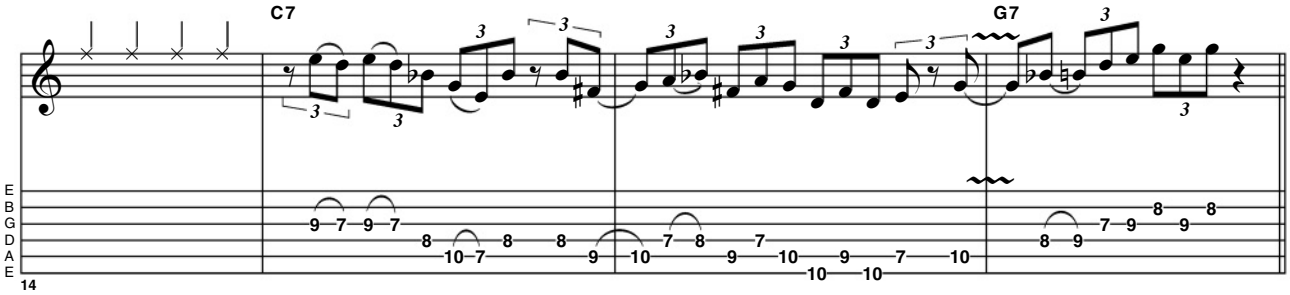
1b) A♭ Melodic Minor against I7 to IV7



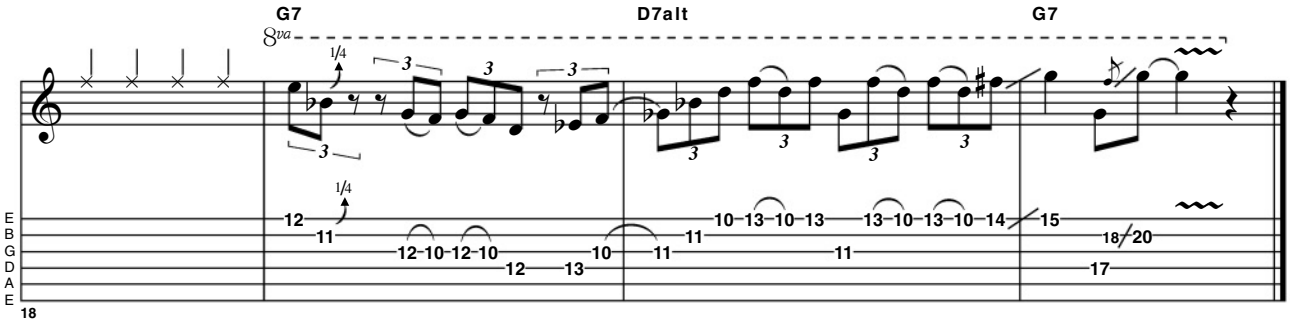
1c) B♭ Melodic Minor against ♭VI7



1d) G Melodic Minor against IV7



1e) E♭ Melodic Minor against functioning V7



EXAMPLE 2 **MELODIC MINOR DEFINITIONS**

As this lesson deals with Melodic Minor it makes sense to map out our harmonic and melodic tools to see a range of possibilities. This example begins in 2a) by defining just one possible fingering for D Melodic Minor (D-E-F-G-A-B-C#). This is a good candidate for our G7 (I7) chord, but do transpose this pattern through all keys and in as many positions as you can. In 2b) we look at available triads from within this fingering, while 2c) expands this concept by adding a 7th to each arpeggio, following a pattern of ascend-one, descend-one. We round things off with one Pentatonic option from each scale degree. Some of these sounds may be new to you, such as Dm6 Pentatonic (D-F-G-A-B) or Fmaj7(#4,#5) Pentatonic (F-A-B-C#-E); take note of new sounds that you like and study these in isolation.

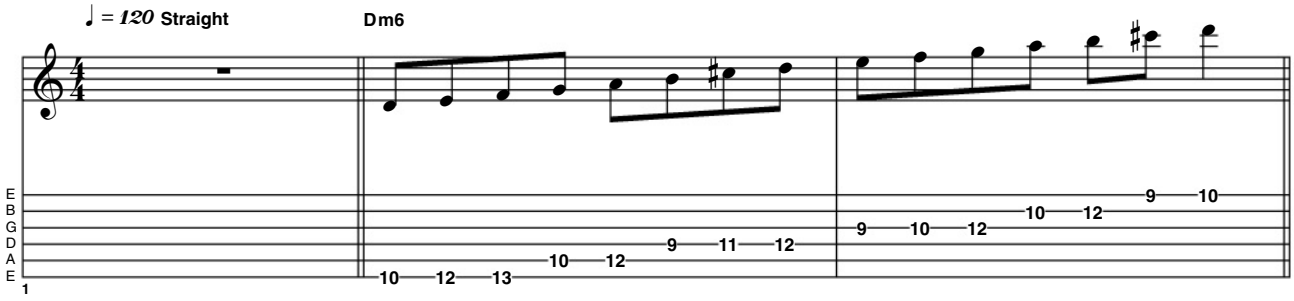
PLAY

BACKING

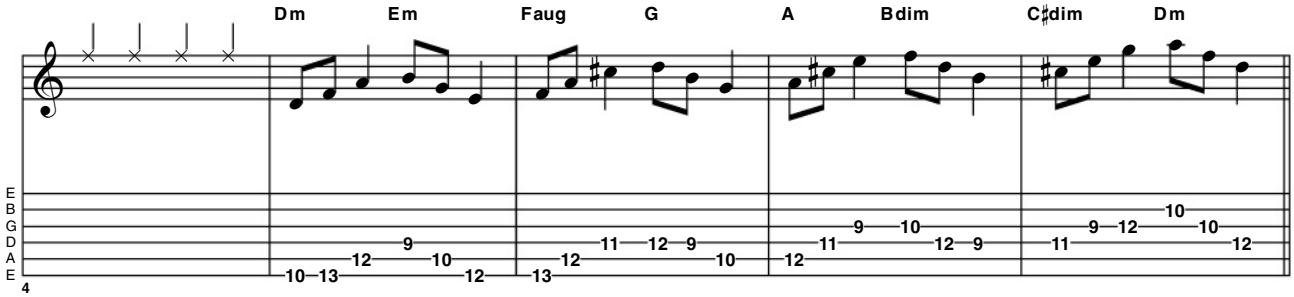
2a) Scale

♩ = 120 Straight

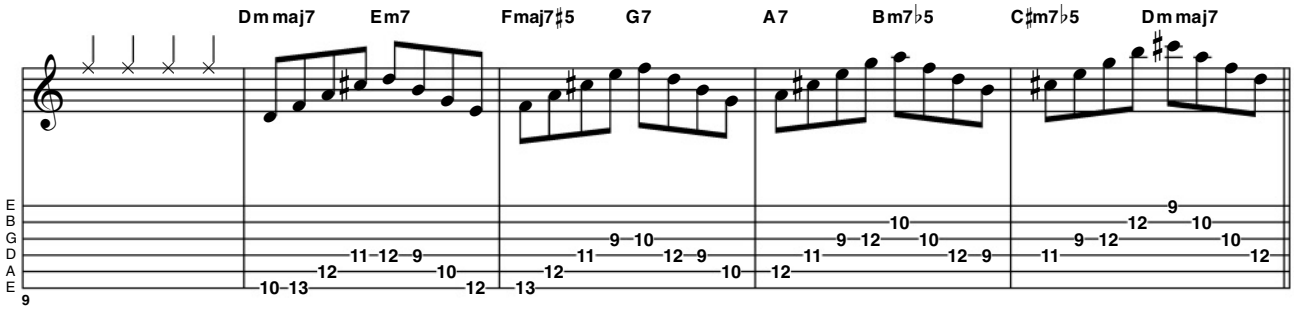
Dm6



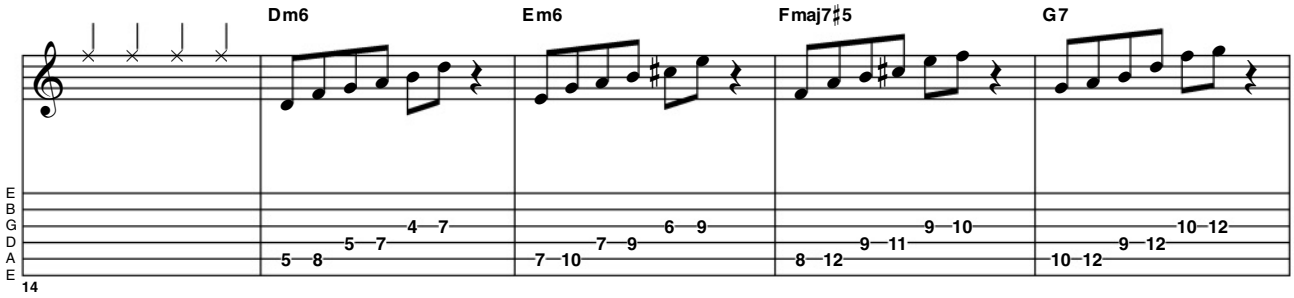
2b) Triads

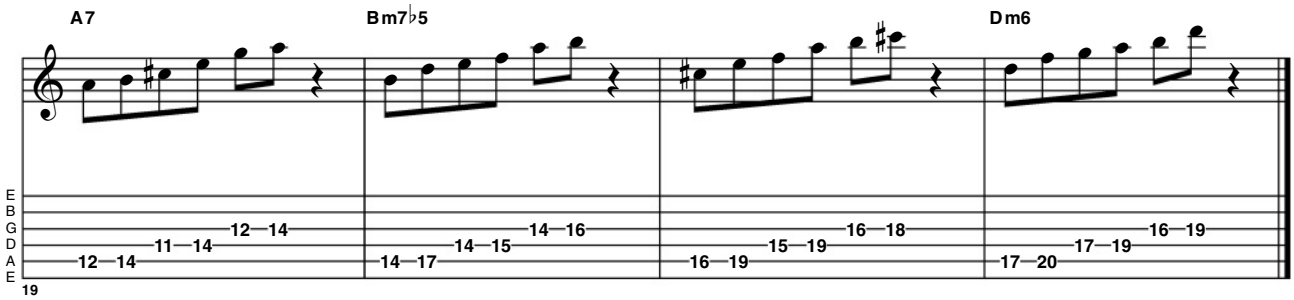


2c) 7th arpeggios



2d) Pentatonic options



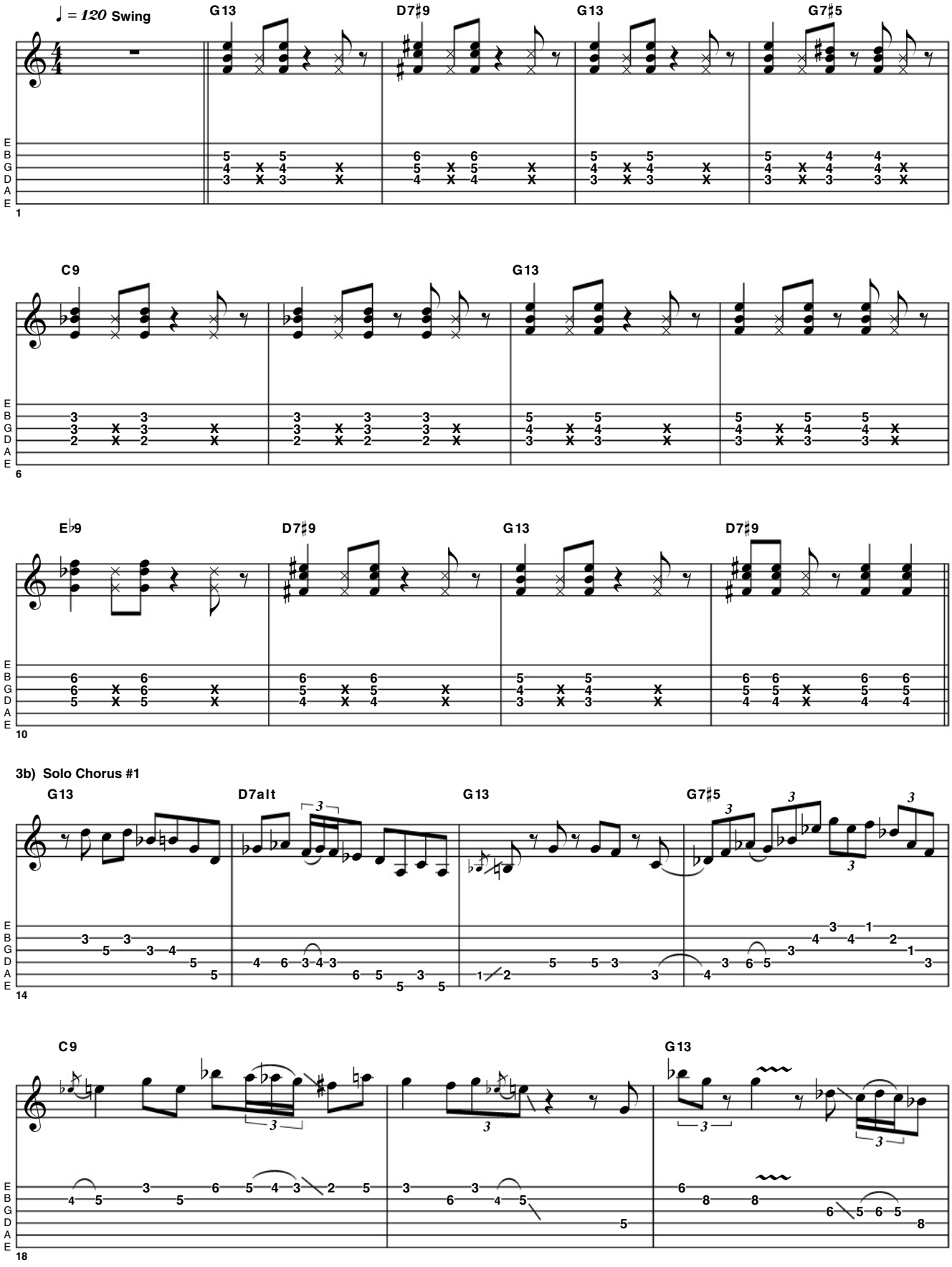


EXAMPLE 3 **FULL PIECE**

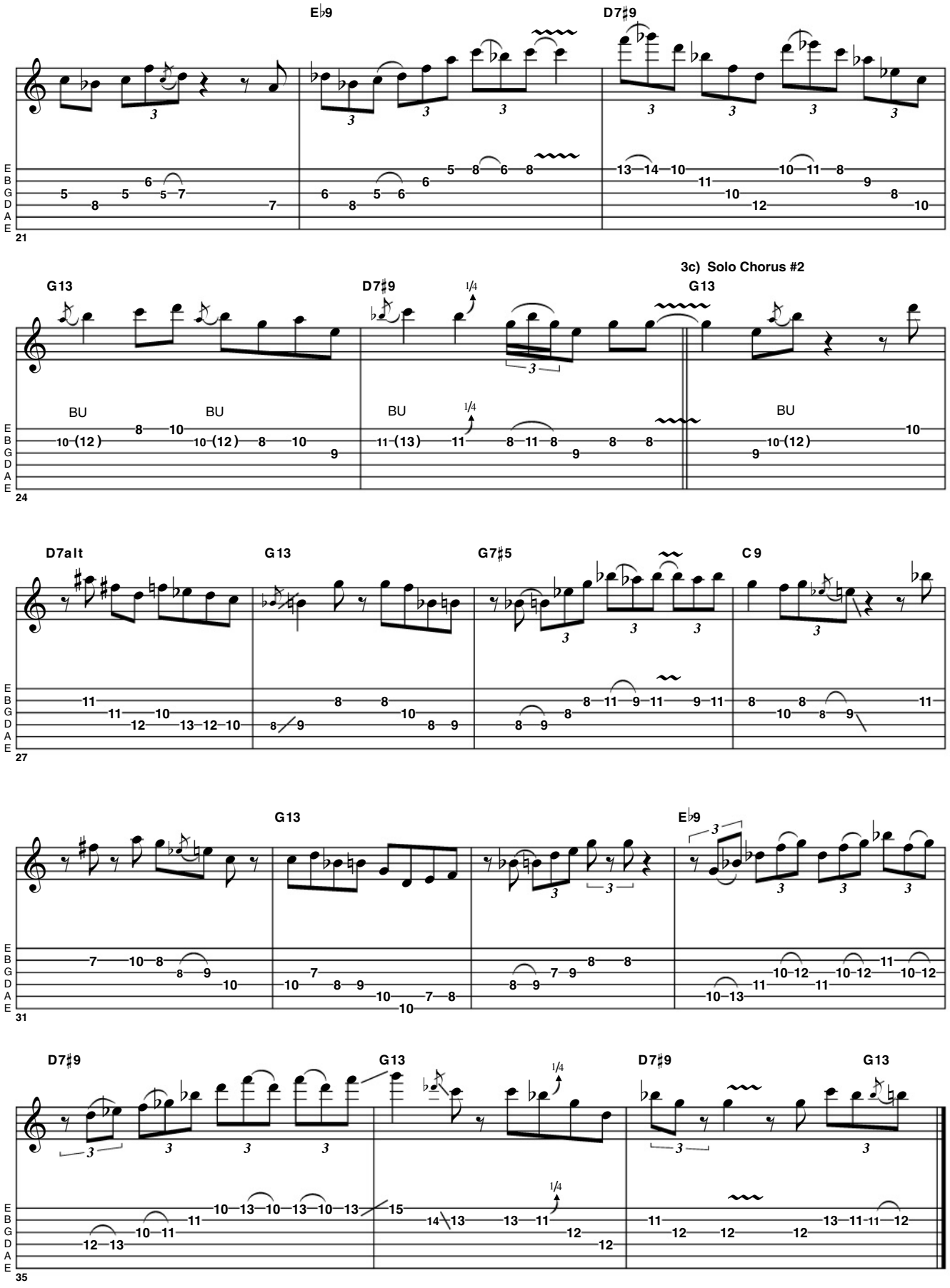
We round off this study by focusing on how Tomo uses Melodic Minor in a blues setting with a piece based around three choruses of a 12-bar shuffle in G. We begin by defining the harmony and showcase a selection of three-note chord voicings. Tomo is a fantastic rhythm player and this could potentially be an area we could explore in these pages. The second and third choruses illustrate a contextualised approach to the ideas from Example 1, again using the various

PLAY

BACKING

3a) Rhythm

3b) Solo Chorus #1

MANUEL MONTAÑO/GETTY IMAGES

Melodic Minor juxtapositions, so make sure you line the phrases up against the harmony on a bar-by-bar basis to see the relationships. When transferring ideas from the world of jazz to blues, notice how the eighth-note (two-notes per beat, which rules in jazz) becomes the more triplet based feel of the blues idiom. Enjoy your time with the Jazz Melodic Minor and do check out more on Tomo, he's a stunning tutor and performer!

BÉLA BARTÓK
Romanian Folk Dances 1-3

ON VIDEO

Declan Zapala explores the folk music of Eastern Europe with Bartok's delightful Romanian Folk Dances, full of colourful chords and delicious dissonances.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3Sm87X3
Key Various **Tempo** Various

Will improve your… ✔ Staccato chords ✔ Palm muting ✔ Chord shift control

Bartok was born in Hungary in 1881 and was performing his own piano compositions in public aged just nine. His life in music was colourful and diverse; he was composer, concert pianist, educator, and Ethnomusicologist (before the word existed!). He spent his early professional years in Hungary, completing his studies in 1903 at the Royal Hungarian Academy of Music in Budapest. He was later appointed a member of the faculty in 1907.

Nationalist pride swept through Hungary during Bartok's student days and this led him to explore traditional Hungarian folk music, discovering that it was in fact the music of the Roma community. Thus began a lifelong obsession with the origins of his country's musical identity. He travelled throughout Hungary and neighbouring countries recording and documenting over 10,000 performances of region-specific folk songs, using the Edison phonograph.

Bartok's Romanian Folk Dances are a six-movement suite of piano miniatures written in 1915, later orchestrated for piano and orchestra, and are all drawn from these documented recordings. The three movements presented in this month's classical arrangement are modal based melodies that Bartok heard during his travels around various regions of Romania. 1) Jocul cu bãt ('Stick Dance') from the Maros-Torda region in Transylvania; a Dorian and Aeolian-based melody centred on A. 2) Brâul ('Sash Dance') from the Banat region of Romania; a Dorian-based melody centred on D. 3) Pe Loc ('In One Spot') also from the Banat region; an Aeolian melody centred on B but with augmented 2nds giving it an Arabic inflection.

Bartok's passion for Ethnic Eastern European folk music had a profound and ever deepening effect on his compositional style - his approach was to synthesise authentic rhythmic and technical features of traditional folk styles with classical and modernist approaches to composition. As such his 110-work strong catalogue of music, which includes orchestral works, concertos, choral pieces, chamber works, and countless piano solos, all have a distinctive sound that can only be described as 'Bartok'.

Bartok recorded over 10,000 folk pieces using the Edison Phonograph

DEA / A. DAGLI ORTI/DE AGOSTINI VIA GETTY IMAGES

NEXT MONTH *Declan brings you El Noi de la Mare by Spanish guitarist* ***Miguel Llobet***

TECHNIQUE FOCUS
Get A Shift On!

This month's arrangement features some challenging shifts so let's take a moment to consider some technical approaches to this. Feeling your fretting-hand thumb loosely touching the back of the neck while shifting will not only allow for intuitively snappier shifts but will also reduce any tension carried between chords. A trick to help with accuracy is to shift from the initial chord and land on only one of the destination chord's notes. Then, once that feels confident and light add another note into the destination chord and so on, until the chord shift is comfortable and consistent.

TRACK RECORD Béla Bartók himself can be heard playing the piano accompaniment on the 1930 LP recording of the suite for violin and piano, simply titled 'Roumanian (sic) Folk Dances' (Columbia Records: 1930). The Norwegian Chamber Orchestra YouTube Channel has a great live performance video of them performing the string orchestra arrangement of the suite. This is well worth checking out.

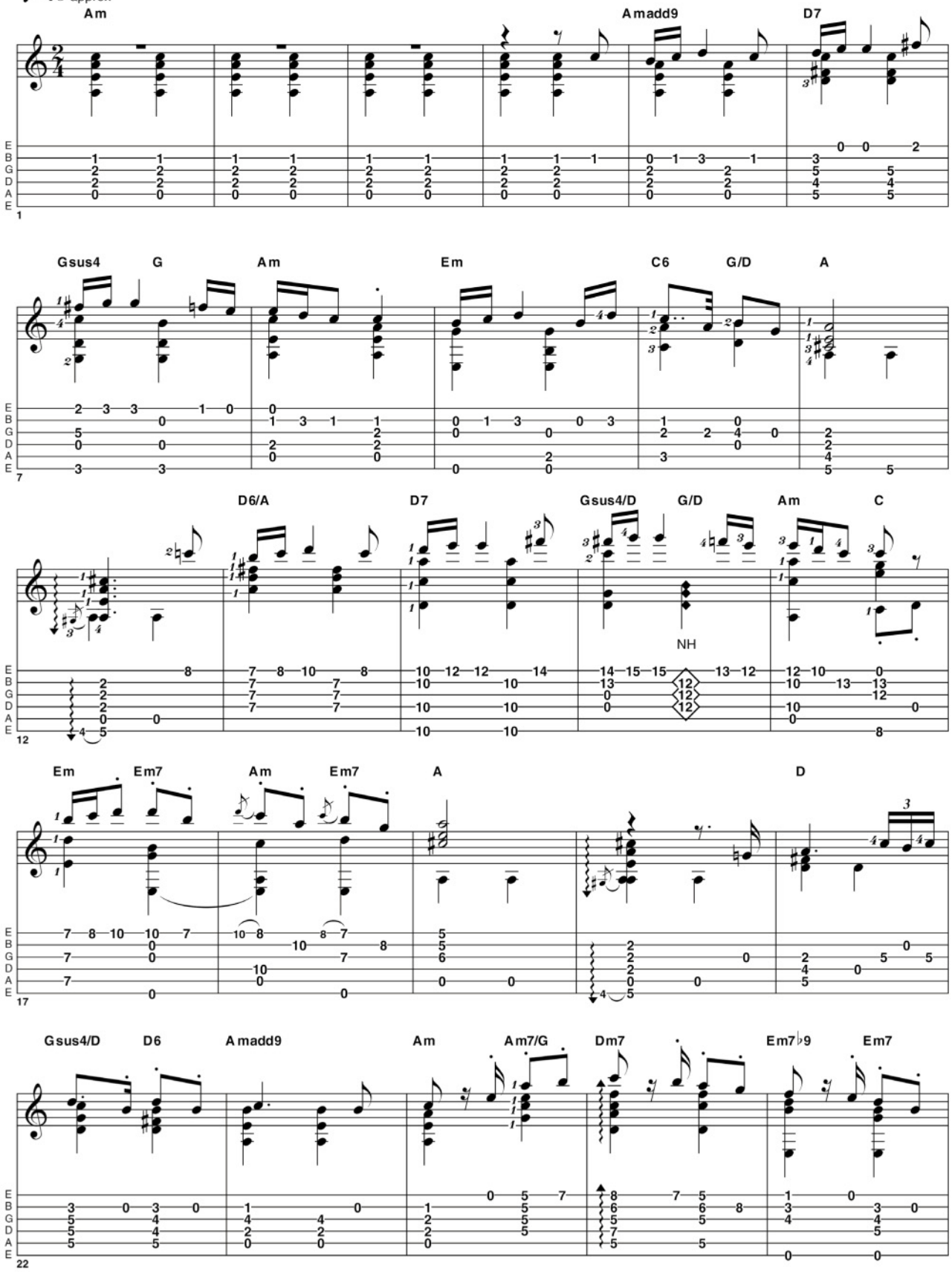
PLAYING TIPS

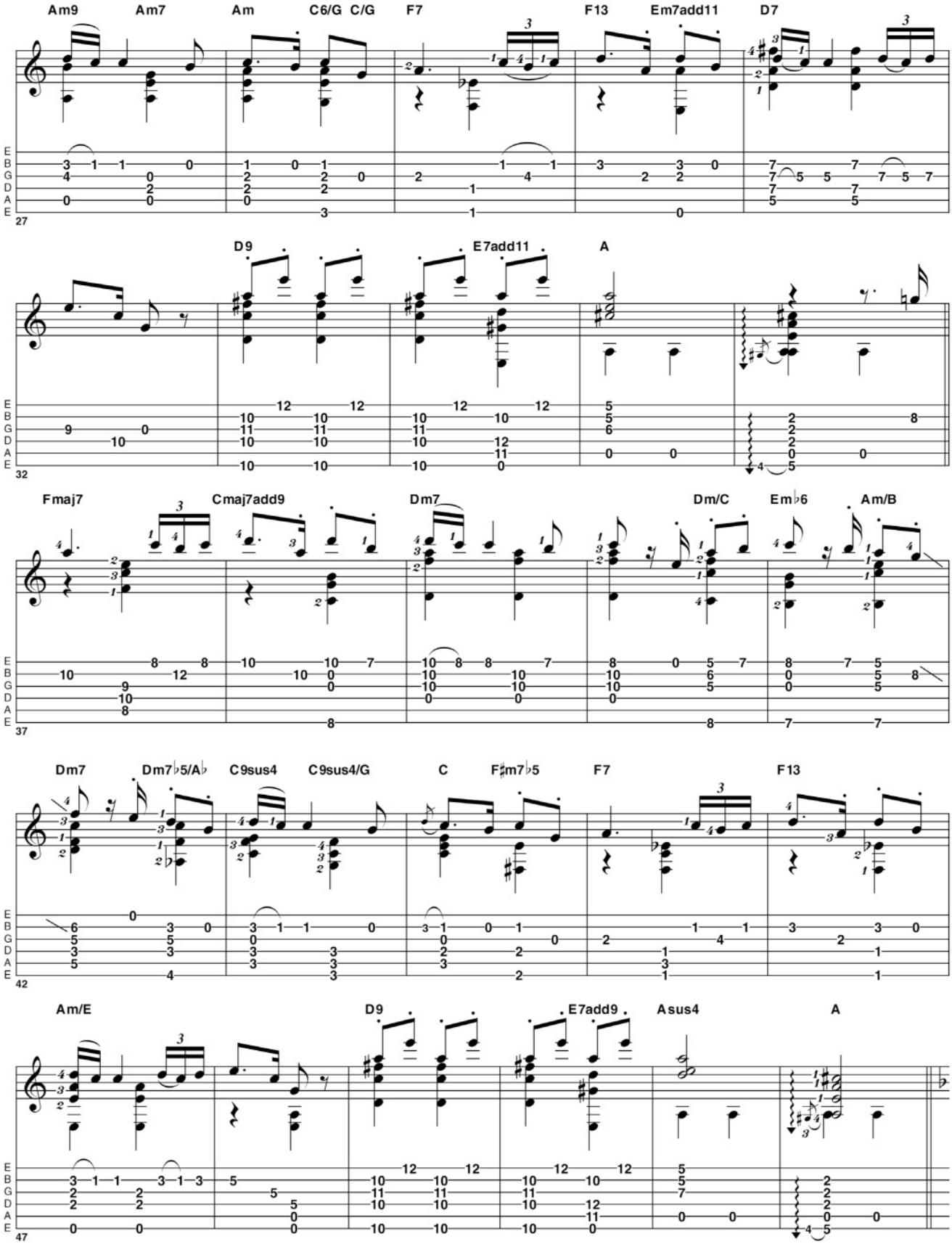
In bars 6-7, keep your fourth finger holding the C note to make the chord change a little easier. In bar 22 the open second string (B) at the end of beat 1 should be an A, but to make things easier I changed it to this open-string B note. In bar 16 the 'wide' chord on beat 2 is played only briefly, so aim to keep your third and fourth fingers sustained over the changing bass notes. And at the end of bar 21 keep your fourth finger on the 5th fret to make this chord change smooth. In bar 28 both chords have second and third fingers holding the same 2nd-fret notes so, again, keep those held during the transition.

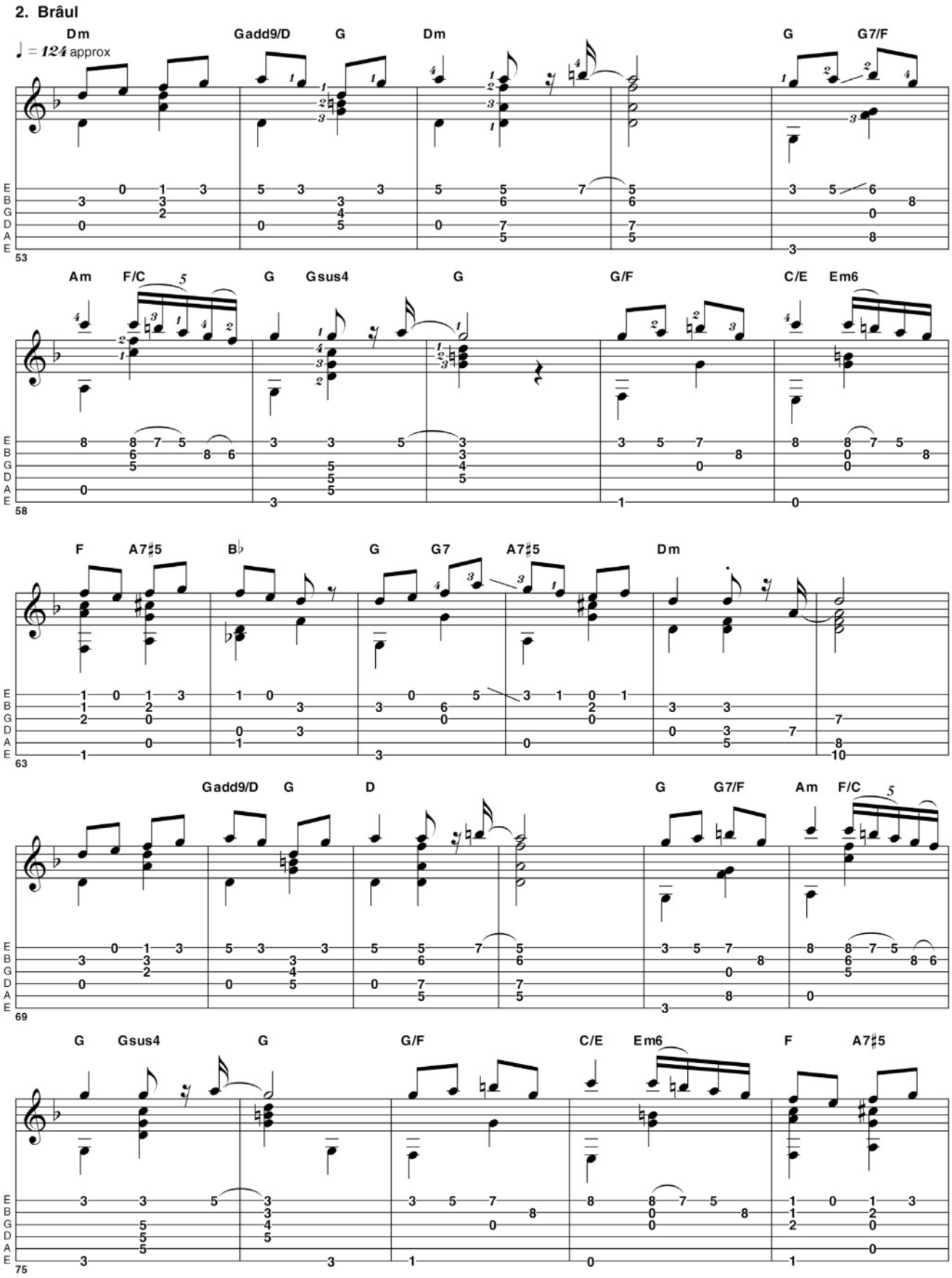
PLAY

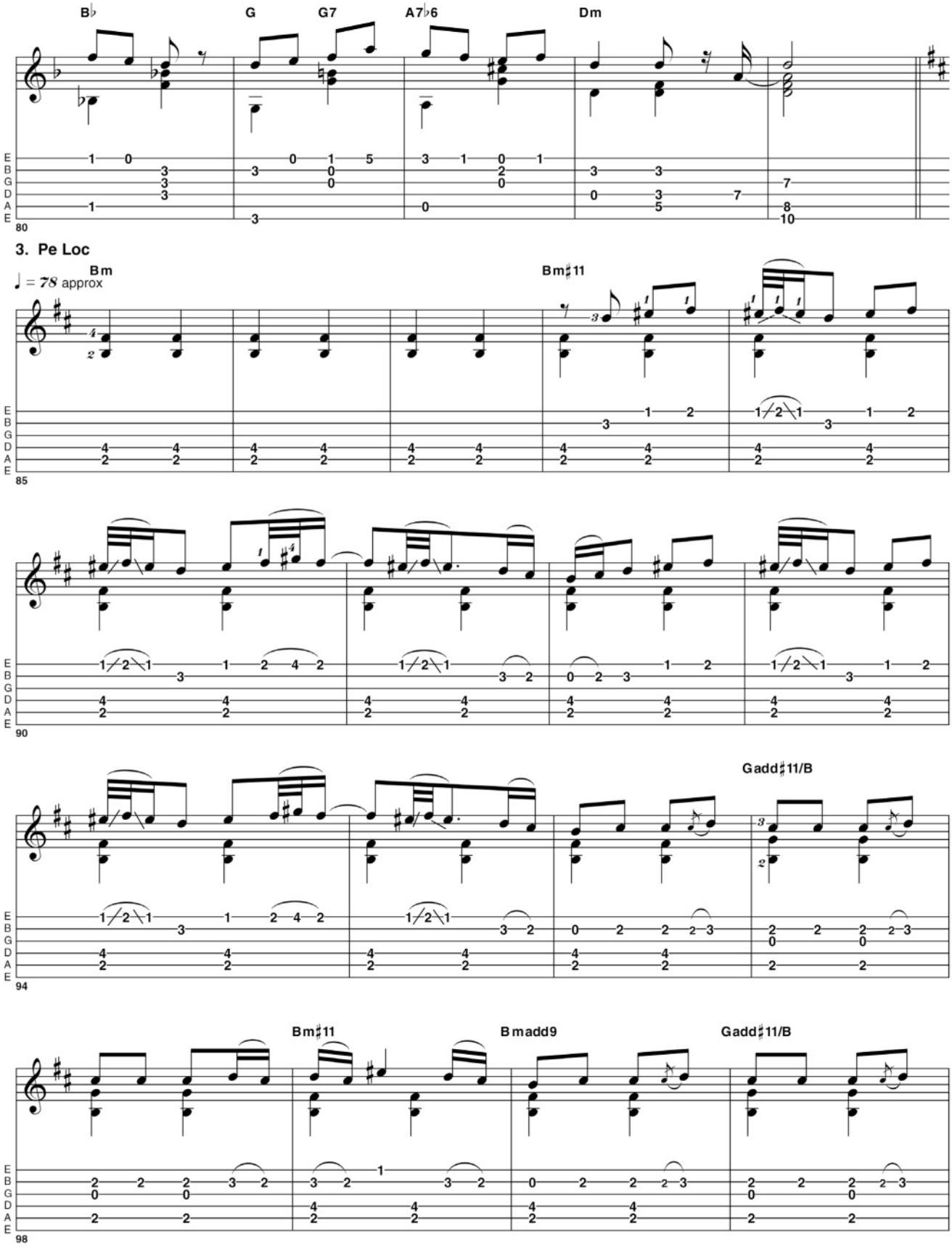
VIDEO

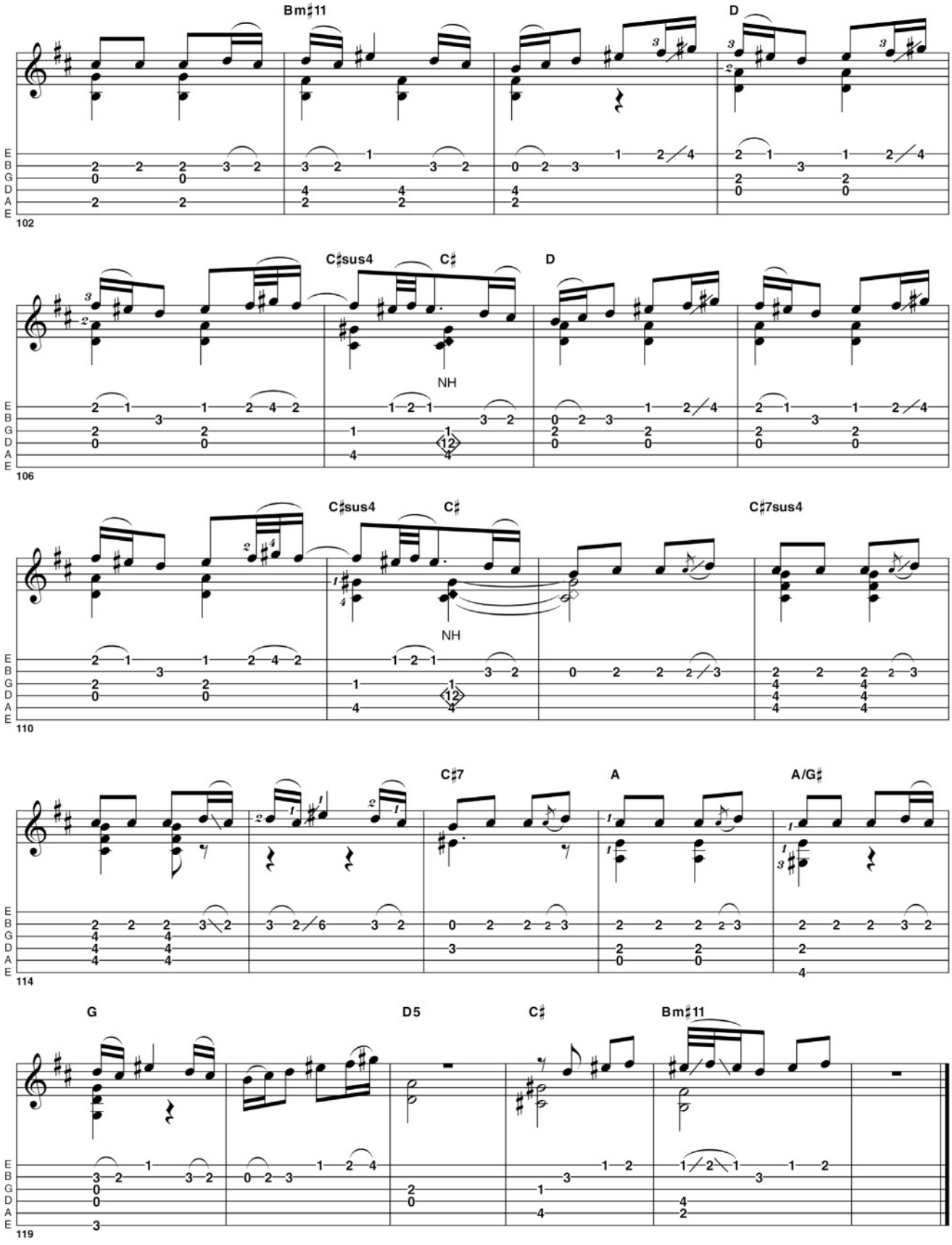
1. Jocul cu Bâta

♩ = 78 approx

PLAYING TIPS

The first movement (1. Jocul Cu Bata) is divided into two halves, each of which ends with the same bright staccato chords in bars 33-36 and bars 49–52. To make the staccato element of playing these bars a little easier, try focusing on keeping the plucking hand fingertips close to the strings to make the damping of the notes more efficient and accessible. 'Dabbing' at the chords with the fretting hand will further add to the effectiveness of your staccato technique, at the same time making the fretting hand feel lighter throughout these bars. Palm muting the lower register is employed throughout the second movement to contrast its gentle more majestic nature. Adjust your plucking until your overall sound is muted, but the melody rings out.

PLAYING TIPS

For movement 2 (2. Braul) , bars 53-84) split the quintuplet notes in bars 58 and 74 into a 'group of three', followed by a 'group of two' separated on different strings - they pass by quickly so it is recommended to vocalise '1-2-3-1-2' at the correct speed with a metronome to help achieve the rhythm technically.

PLAYING TIPS

The opening 20 bars of the third movement (3. Pe Loc, bars 85-104) are relatively simple to play if your second and fourth fingers remain on their notes (frets) throughout, since all of the other notes can mostly be played through manipulation of the other fingers in the fretting hand. The only time we release the fourth finger during these bars is to play the high G# in bars 90 and 94. Be careful when practising the 'E#-F# demisemiquaver wiggle' of the first finger during these bars as it may feel a little unusual for the finger at first. As always, isolate anything tricky and routine it solo.

PLAYING TIPS

When the third movement modulates to D at bar 105 we want to continue to sustain the lower chord voicing, and one way to minimise its absence is to slide your third finger up and down by two frets between the F# and G# (bar 105). The harmonics in bars 107 and 111 are pinch harmonics at the 12th fret, fourth string. In order to makes these more doable it is recommended to position the picking hand closer to the 12th fret during this passage, so that little or no movement is required to get to play the harmonics smoothly: 'p' and 'a' fingers pluck the low and high C#s and then then 'm' finger plucks the harmonic, while the tip of the 'i' finger touches the 12th-fret node of the fourth string. Enjoy!

30-MINUTE LICKBAG

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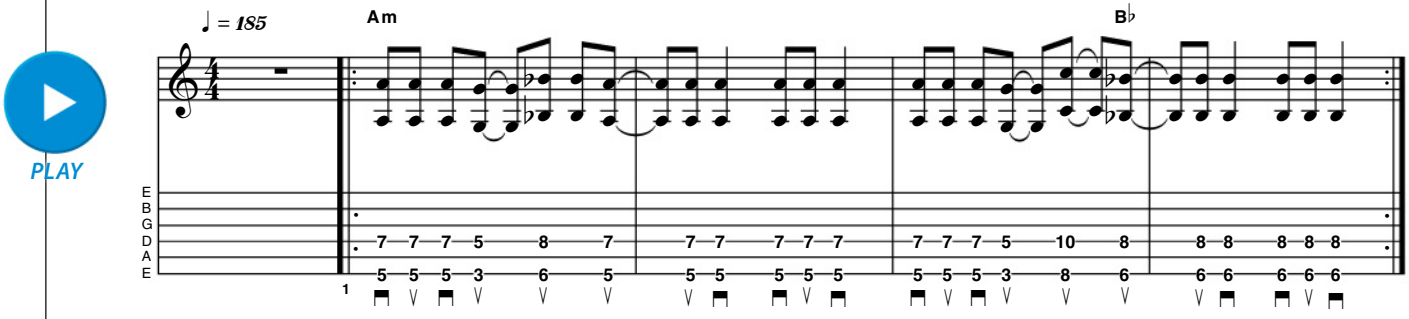
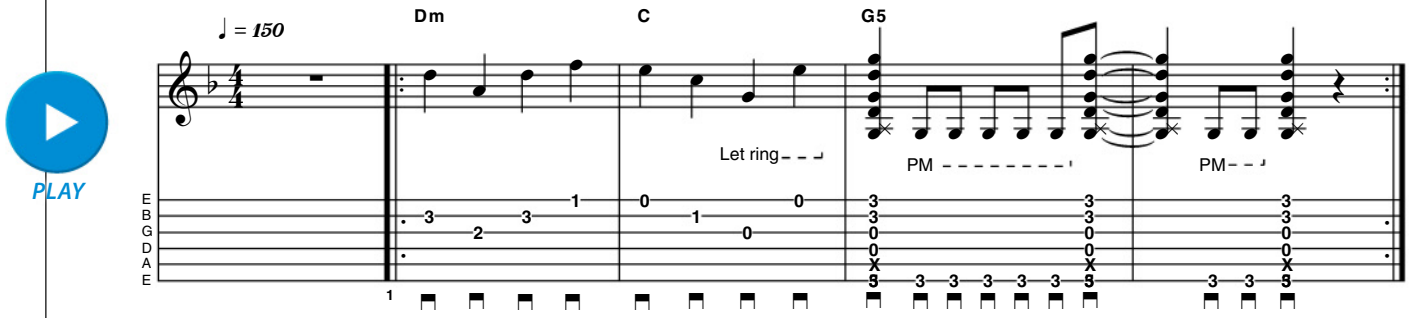
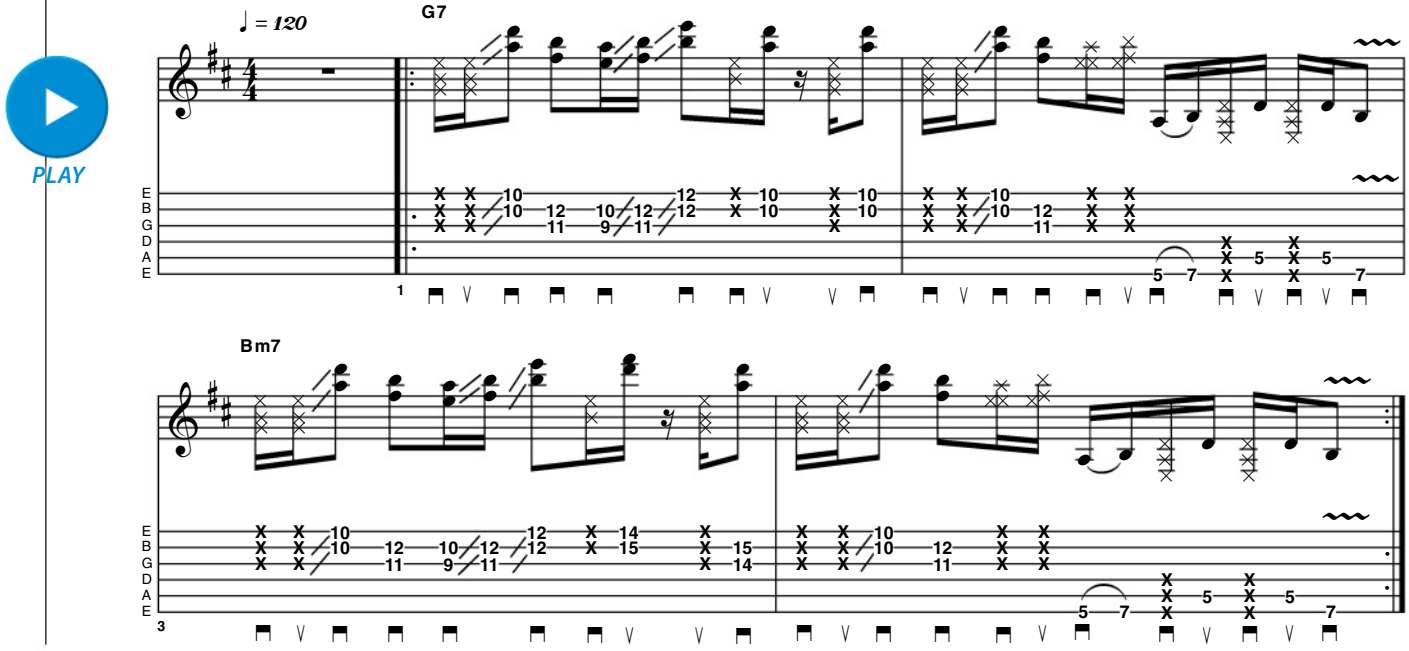
EXAMPLE 1 **EAST BAY RAY (DEAD KENNEDYS)**

This phrase features octaves played on the sixth and fourth string. Fret the sixth string notes with the tip of your first finger and allow the pad of the finger to touch against the fifth string. Fret the fourth-string notes with your third finger and let the tip of this finger touch against the fifth string to keep it from sounding when digging in to strum. Use bridge pickup and dial some grit in your tone. Add a delay set to 300ms and you're set!

EXAMPLE 2 **STEVE STEVENS**

This riff is built from Dm and C triads played on the treble strings. Then the phrase settles on a thick, chugging G5 chord. When playing the G5, focus on the contrast between sustained chords and low, palm muted root notes. This brings shape and builds momentum before the sequence cycles around again. Use your bridge pickup and set the amp's gain high enough to get sustaining lines and crunching chords, add chorus and delay set to a dotted eighth note.



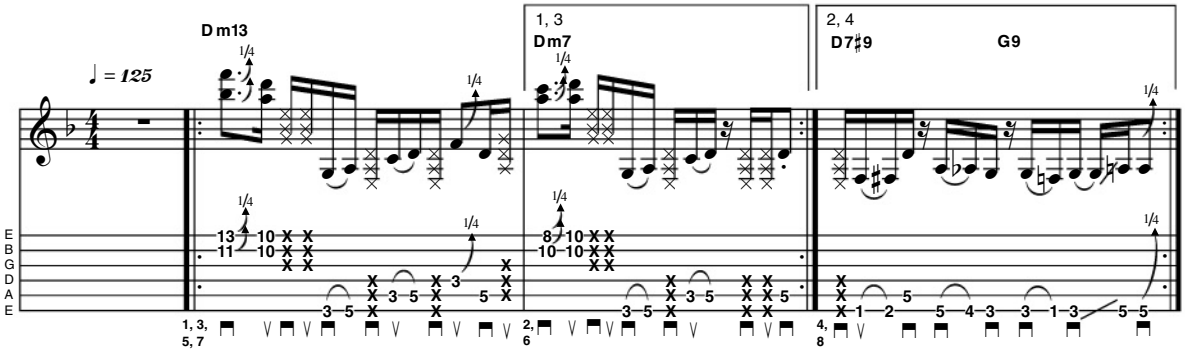
EXAMPLE 3 **PAUL JACKSON JR (LA SESSION LEGEND)**

Each phrase begins with high, funky melodic motifs played in 4ths. Next, this is contrasted with low, single-note phrases that form a call and response. Take note of the scratched notes, as they influence the duration of the fretted notes and enhance the sense of groove. For the sound, use your neck pickup and set your amp to clean. Use compression if you have it, to balance out the volume between fretted and scratched notes then add reverb to taste.

Jamie Hunt of BIMM Bristol brings you another great selection of licks to learn at easy, intermediate and advanced levels.

EXAMPLE 4 **MARK LETTIERI**

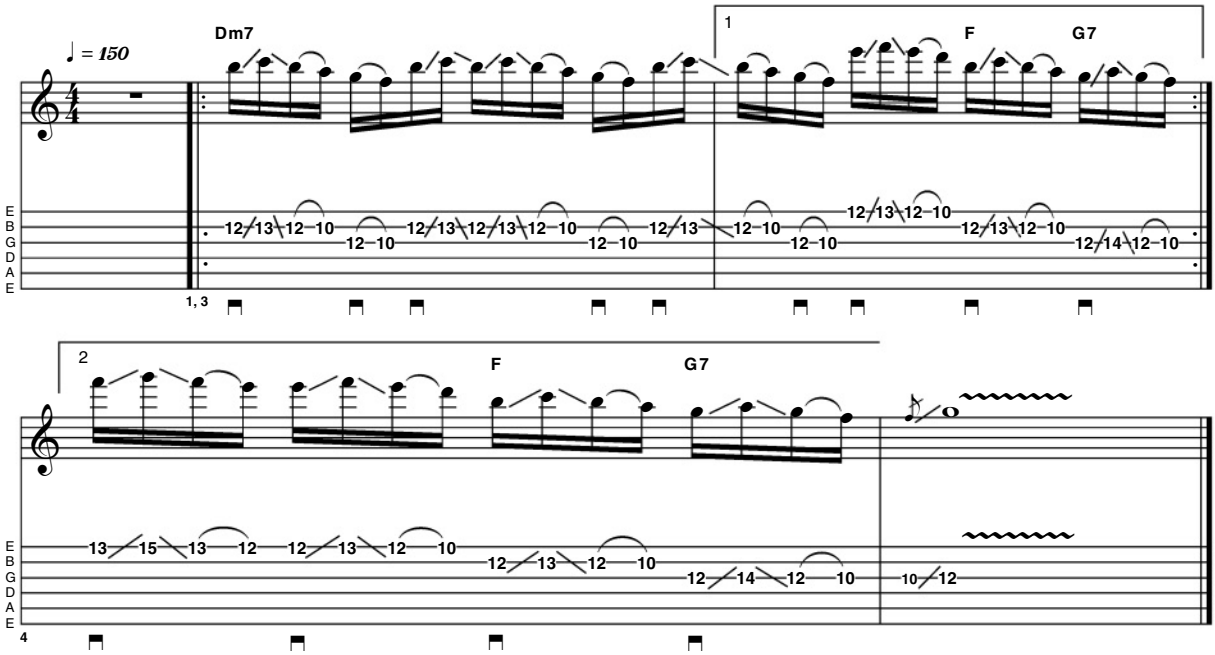
This riff is built from short, rhythmic hooks played from high and low registers. This creates the impression of two guitar players phrasing around each other. Familiarise yourself with the picking pattern, as this helps to maintain fluidity within the rhythms. To get a defined tone like Mark's, use your bridge pickup and set the amp to clean. Then add compression if you have it, to balance the attack between the fretted and the scratched notes.

PLAY



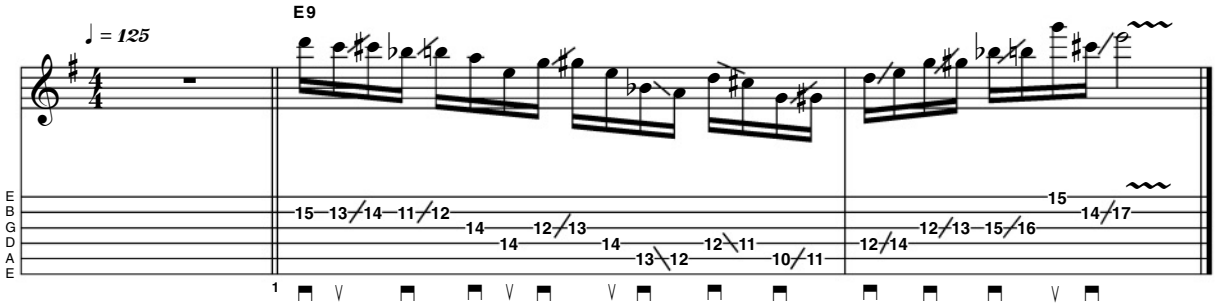
EXAMPLE 5 **MICHAEL LANDAU**

Landau often creates high-speed licks by using a combination of slides and pull-offs. This connects the notes with an interesting sense of fluidity. Additionally, it keeps things simple for the picking hand and reduces the chance of fretting-hand fatigue. Keep your fretting fingers relaxed and find the sweet spot where the sliding notes sustain with the minimum amount of finger pressure. For the sound, use your bridge pickup and add a decent amount of gain on your amp.

PLAY

EXAMPLE 6 **SHAWN TUBBS (SESSION/YOUTUBE GUITARIST)**

This E Minor lick uses chromatic slides between the ♭6th and Major 6th, ♭3rd and Major 3rd, ♭5th and perfect 4th, and ♭5th to perfect 5th. These additional notes introduce interesting twists and turns across the fretboard. It's easy to rush the slides in this sequence, so maintain consistent 16th notes as you move around the neck. For the tone, use your bridge pickup and set your amp to a medium gain level. Then, boost your mids for a beefy, upfront tone and add reverb.

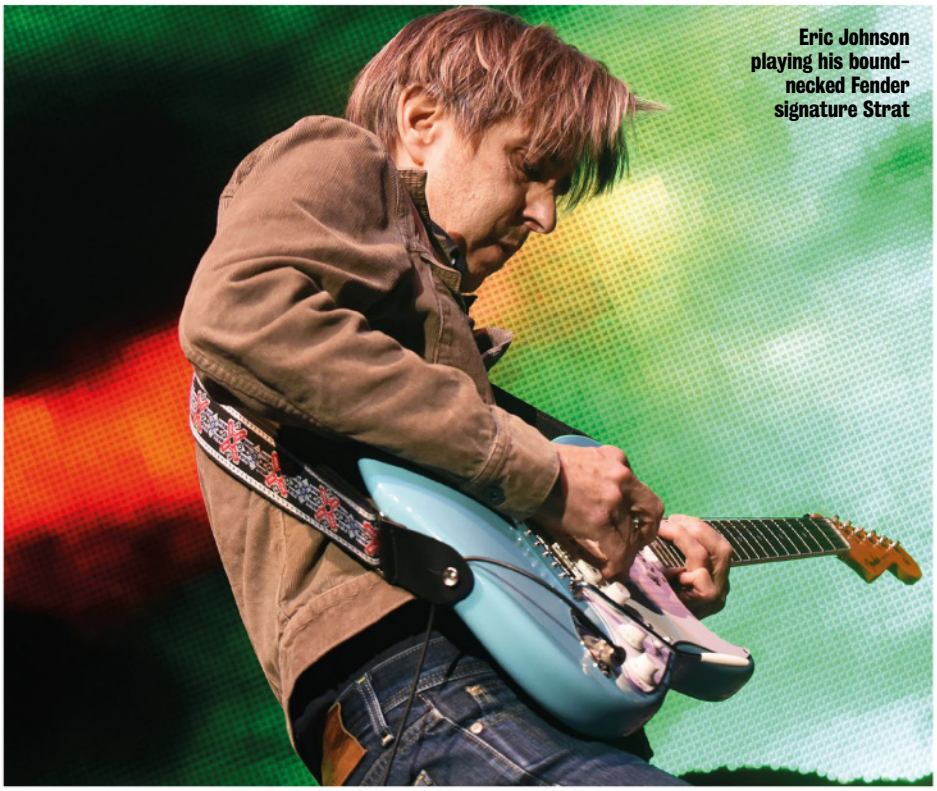
PLAY



ERIC JOHNSON

Brought to you by...
BIMM
BRITISH & IRISH MODERN MUSIC INSTITUTE

Crank up the delay and join **David Gerrish** as he takes a look at the bluesier side of Texan virtuoso and Grammy award winner, Eric Johnson.



Eric Johnson playing his bound-necked Fender signature Strat

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Various	✔Pentatonic sequencing
Tempo: Various	✔'Violin' vbrato
https://bit.ly/3Sm87X3	✔Intervalic licks

Eric Johnson is a masterful guitarist. He is world renowned for his formidable technique, impeccable tone, and a perfectionist approach. He has an unwavering devotion to his craft and has risen to legendary status among the guitar community. He may not be the first name that comes to mind when considering blues guitarists, as his long career has seen him covering a wide range of genres from rock, to jazz fusion, folk, and even country, but the blues influence on his musical choices, his tonal palette and his influence on many modern blues guitarist cannot be denied.

Born in 1954 in Austin, Texas, Eric was part of a very musical family and began playing piano in his early years, before switching to guitar at age 11. He absorbed a vast array of styles and cites a diverse range of artists as his main influences such as Eric Clapton, Jimi Hendrix, Mike Bloomfield, Chet Atkins, Wes Montgomery, John McLaughlin, and Django Reinhardt.

This melting pot of genres would inspire Eric to develop his own unique approach that incorporated elements of these influences in to his own distinct voice, and by the age of 15 Eric had joined his first professional band, Mariani, which blended 60s-era rock with psychedelia. Eric openly admits that he was deeply influenced by Cream-era Clapton and cites this influence as having a huge affect on his phrasing, but most notably on his tone. The violin tone that Johnson is so well known for can be traced back to Clapton's infamous woman tone that he developed with Cream, and it was this element of Johnson's early blues-rock influence that would remain a part of his distinct style.

Later, Johnson would become excited by more complex, jazz infused harmony and opted to combine this with his signature smooth, warm, yet fairly overdriven tone. This sound was honed in his next group, the Electromagnets, a jazz-rock fusion outfit that was dubbed by fans as "the Mahavishnu Orchestra of Texas". It was in his offerings as a solo artist, however, that eventually propelled him into the limelight, first with his 1986 debut album Tones, establishing the unique mix of instrumental rock, power pop vocals, and blues-jazz fusion that became his hallmark but most notably with the second album, 1990's Ah Via Musicom, which included the acclaimed Cliffs Of Dover, for which Johnson received the grammy for Best Rock Instrumental Performance. These albums provided the perfect platform to showcase Eric's unique style, effortlessly blending fast Pentatonic runs, open-string arpeggios, pinched harmonics and exotic chord voicings.

This month's studies aim to present some of Eric's signature moves, such as the fast sequenced Pentatonic runs, which are worth exploring in different groupings, open voiced triads - a common device in Eric's playing, as well as his rapid yet sweet, violin-like vibrato. Be sure to also go straight to the source and check out some of Johnson's tracks, not just for his jaw-dropping speed and technique, but also his rare ability to remain utterly tasteful in every musical choice. GT

NEXT MONTH *Next month David takes a look at the stylings of blues legend* ***Earl Hooker***

Get the Tone

EJ is a legendary Strat player but is not averse to using Gibson ES-335 or SG, which seem to be his choice for the bluesier songs. He is famous for his multi-amp setup, choosing Fender for rhythm, and Marshall for lead. Whatever you have available, use the bridge pickup with plenty of treble rolled off for a thick, overdriven tone with a generous helping of delay.

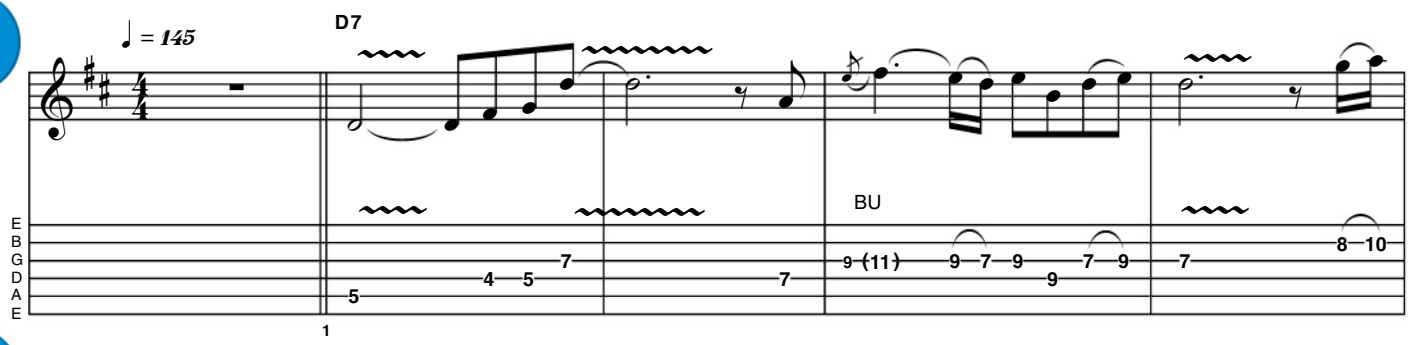
TRACK RECORD There are many options when it comes to highlighting Eric's incredible playing. For examples of his bluesier side I'd recommend taking a look at some of his live offerings where he often delves into some blues material. 2000's Live And Beyond is a good place to start, particularly with the tracks Last House On the Block and The Boogie King where you can clearly hear the EC Cream-era voice.

CHRIS MCKAY/GETTY IMAGES

EXAMPLE 1 **MAJOR SOUNDS OVER DOMINANT CHORDS**

This example employs both Major Pentatonic and Hindu Pentatonic (R-3-4-5-♭7), plus Eric's signature Minor Pentatonic groupings and open-voiced triads (bar 9), for which hybrid picking works well. Pay close attention to the hammer-ons and pull-offs throughout as this is integral to capturing Eric's phrasing and feel.

PLAY



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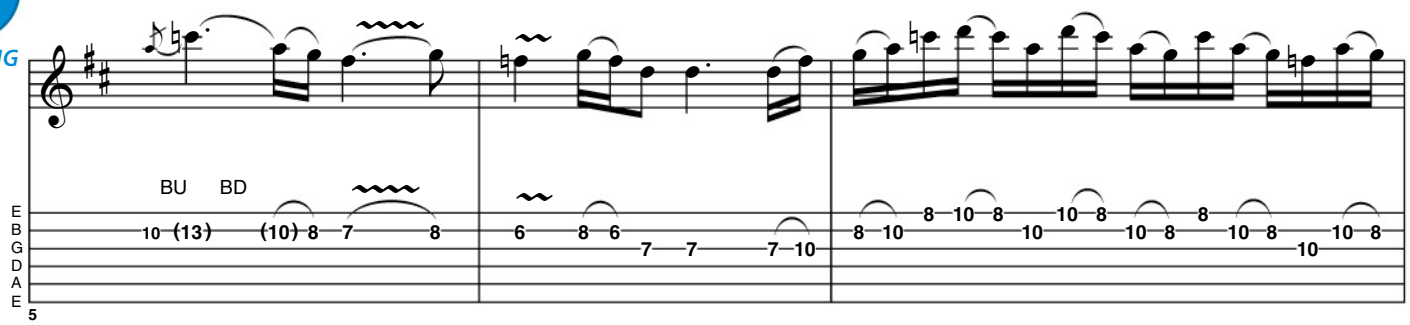
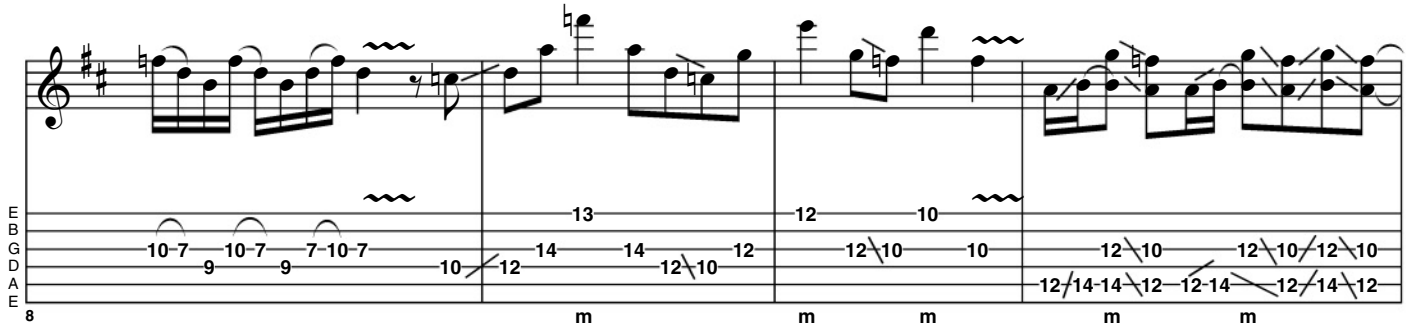
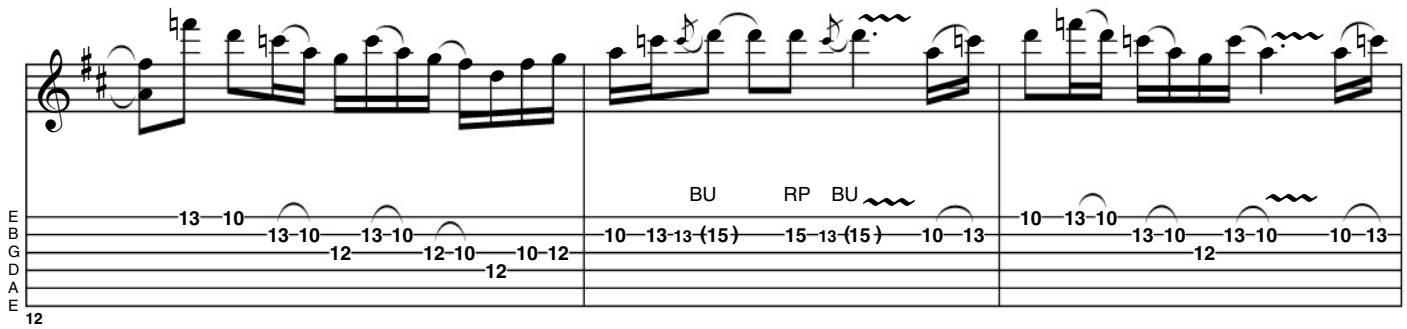
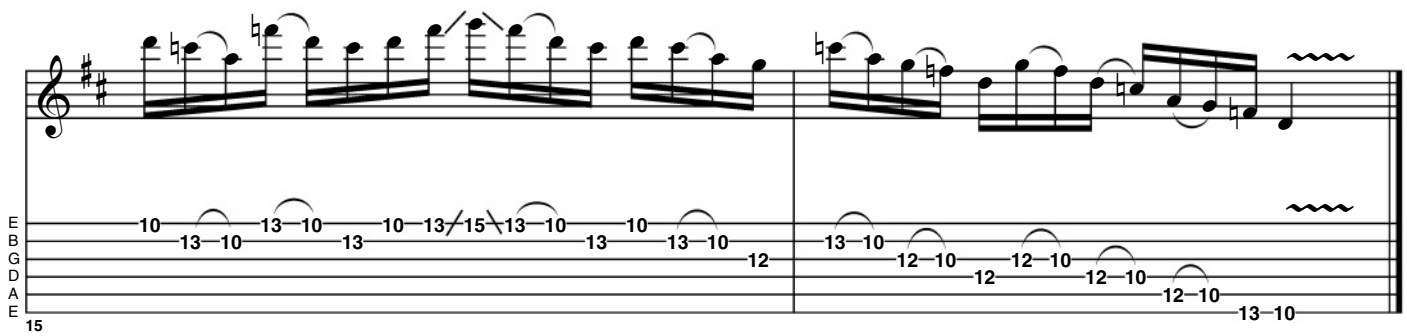






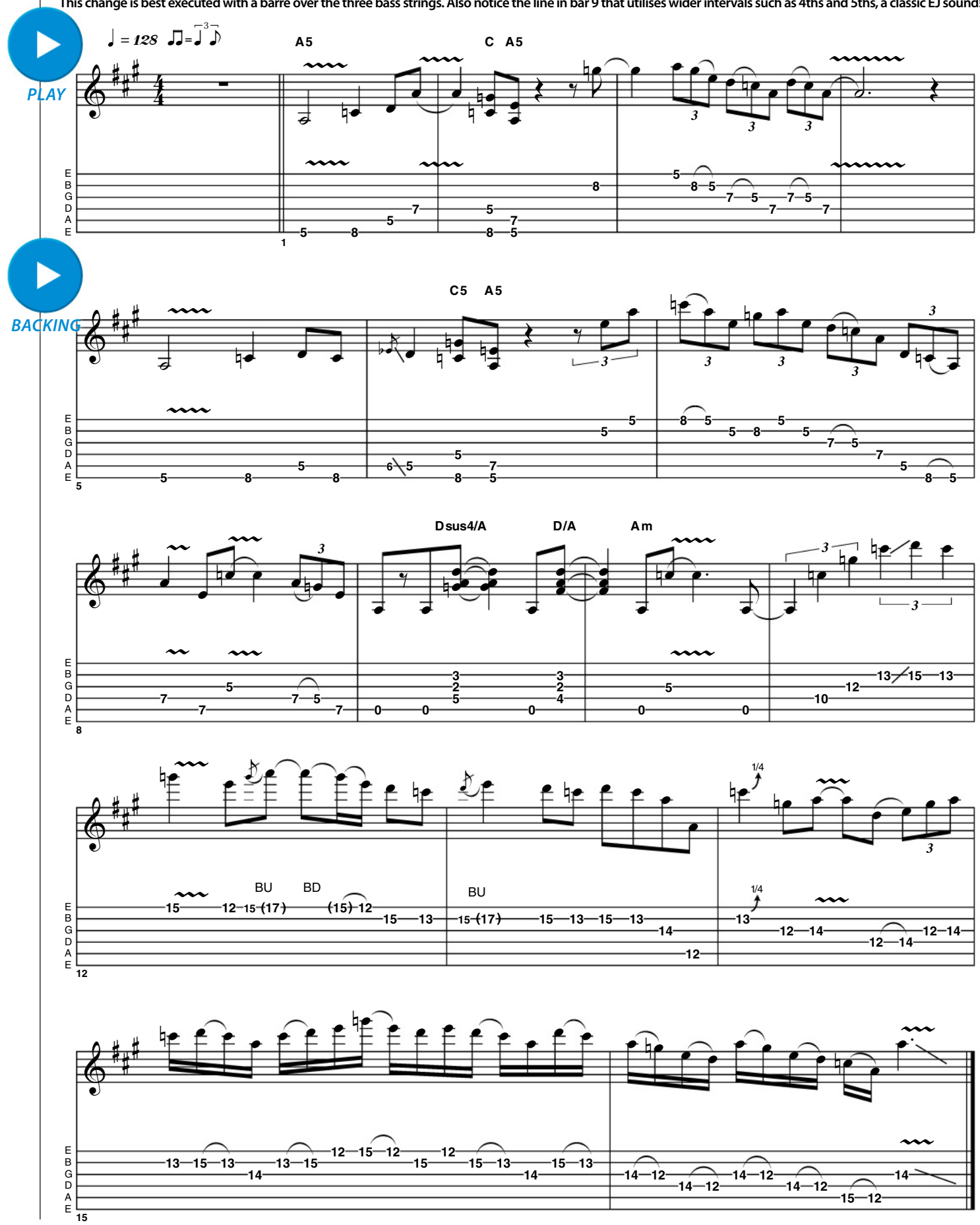


EXAMPLE 2 BLUES ROCK SHUFFLE

Our second example is more riff based and illustrates how Eric might play over a shuffle groove. Notice the unconventional powerchord fingering in bars 2 and 6. This change is best executed with a barre over the three bass strings. Also notice the line in bar 9 that utilises wider intervals such as 4ths and 5ths, a classic EJ sound!

PLAY

BACKING



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RED HOT CHILI PEPPERS

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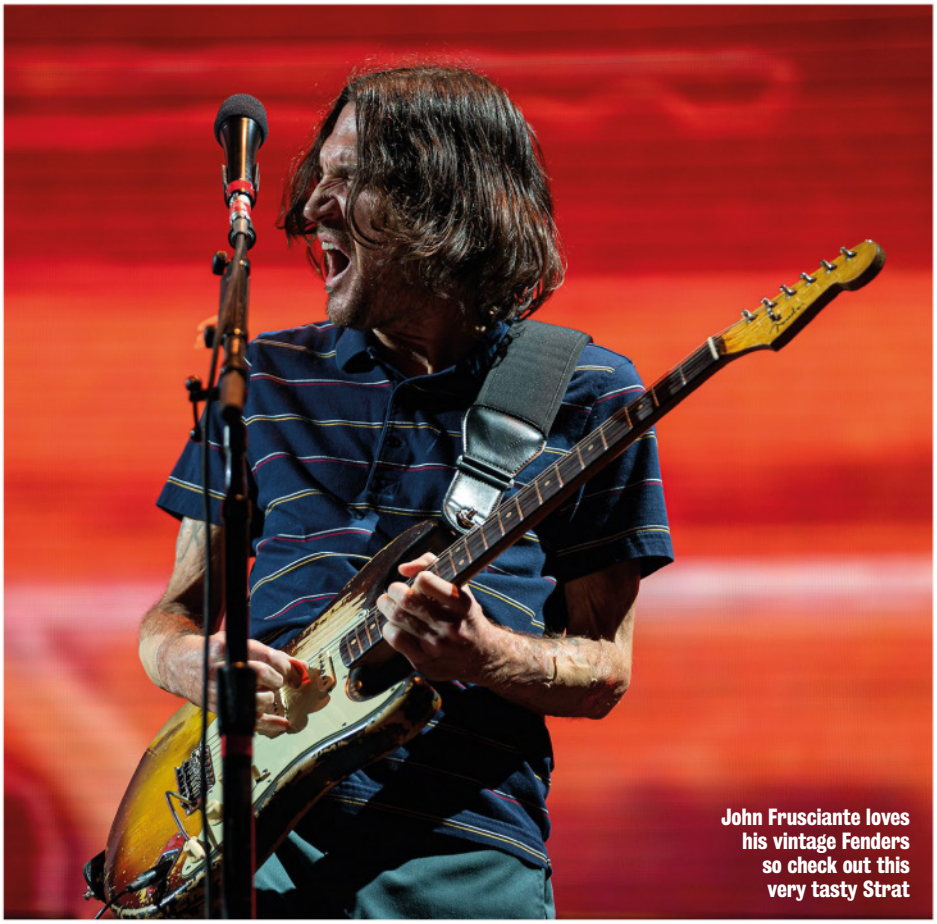
This month **Martin Cooper** checks out the funky, rocking sound of Red Hot Chili Peppers, and their Hendrix influenced guitarist, John Frusciante.



John Frusciante loves his vintage Fenders so check out this very tasty Strat

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: E Minor	✔Riff and rhythm playing
Tempo: 95bpm	✔Minor Pentatonic soloing
https://bit.ly/3Sm87X3	✔Extended harmonies

The Red Hot Chili Peppers have endured through multiple line-up changes from their formation in 1983, and are still recording and touring today. They sell out stadiums around the world and continue to be prolific with their output.

Founded in Los Angeles, California the band's classic line-up is the one that still plays today; vocalist Anthony Kiedis, guitarist John Frusciante, bass player Flea and drummer Chad Smith. Frusciante joined in 1988 after the death of original guitarist Hillel Slovak, and Frusciante himself has been in and out of the band, at one point being replaced by Jane's Addiction guitarist Dave Navarro.

The Red Hot Chili Peppers' style is a blend of rock, hip-hop, funk and metal, and it's Frusciante's Hendrix influenced playing style that has been the driving force behind many of their biggest hits and most well-known guitar riffs.

The group's big breakthrough came with the Blood, Sugar, Sex, Magik album in 1991. After a dip creatively and commercially, they built upon this success during the late 1990s and early 2000s with producer Rick Rubin at the helm of albums such as By The Way and Stadium Arcadium. The Chilis have also delved into various solo projects, including Flea's acting in Back To The Future Part 2 and the recent Obi-Wan Kenobi Star Wars spin off series, and Chad Smith joining Sammy Hagar, Michael Anthony and Joe Satriani in the band Chickenfoot. Frusciante has released a number of solo albums, too.

Frusciante's early influences, as well as Hendrix included Jeff Beck and Jimmy Page, and it's this mix of classic guitar heroes that can be heard in his rhythm and lead playing. The Red Hot Chili Peppers as a band draw from influences as diverse as Metallica, James Brown and Yes.

Our track this month features the types of chord harmony and lead playing for which John Frusciante has become well-known, and you'll encounter extended harmony embellishments around the chords, as well as modal sounds throughout the piece.

We're in the key of E Minor (E-F#-G-A-B-C-D), but the tonality is E Dorian which contains the notes: E-F#-G-A-B-C#-D. This leads to the A Major chord in the rhythm part (A-C#-E) and even though there's a Minor sound to the track overall, it isn't the stereotypical 'sad minor' feel but has much more of a bright, upbeat vibe.

The solo largely uses the E Minor Pentatonic scale (E-G-A-B-D), but again highlights the C# note over the A Major chord for something of a bluesy twist. **61**

NEXT MONTH *Martin examines Scorpions, UFO, and MSG guitarist* ***Michael Schenker***

Get the Tone

John Frusciante is a major devotee of the Fender Stratocaster and has played vintage Strats for much of his career. He likes Marshall amps too and employs fuzz and modulation effects such as chorus, Uni-Vibe and delay. Aim for a vintage Strat style tone if possible, using neck pickup clean tones for the rhythm, and adding fuzz and some delay for the solo.

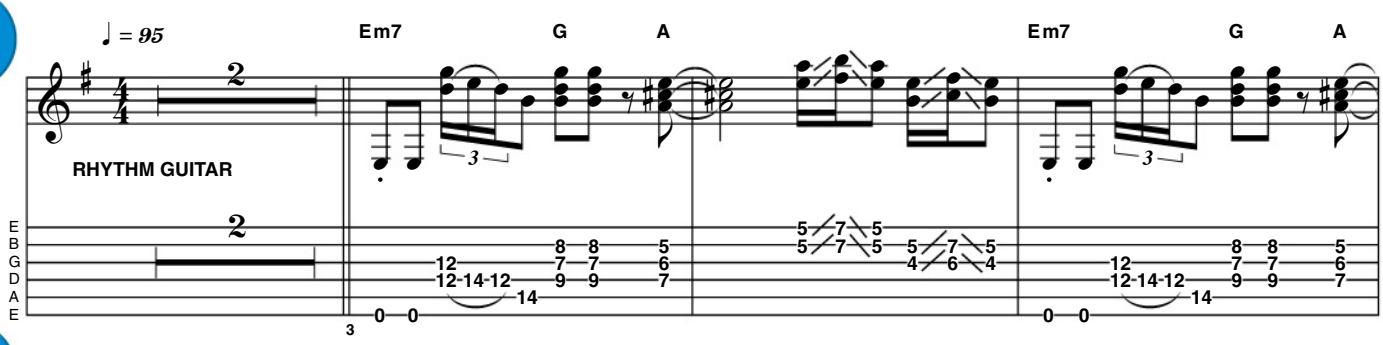
TRACK RECORD Blood, Sugar, Sex, Magik from 1991 includes the hits Under The Bridge and Give It Away, while the 1999 album Californication features Scar Tissue as well as the title track. By The Way from 2002 contains the classic Can't Stop and Stadium Arcadium's big hit in 2006 was Dani California. If you're new to the band then check out What Hits? (1984-1991) and Greatest Hits (1991-2002).

PAU VENTEO/EUROPA PRESS VIA GETTY IMAGES

EXAMPLE 1 **RHYTHM GUITAR**

The chord and harmony embellishments should generally be allowed to ring into each other throughout the rhythm guitar part in a way very much reminiscent of Jimi Hendrix, who was a huge influence on John Frusciante, not only in playing style but in tone and equipment choices, too.

PLAY



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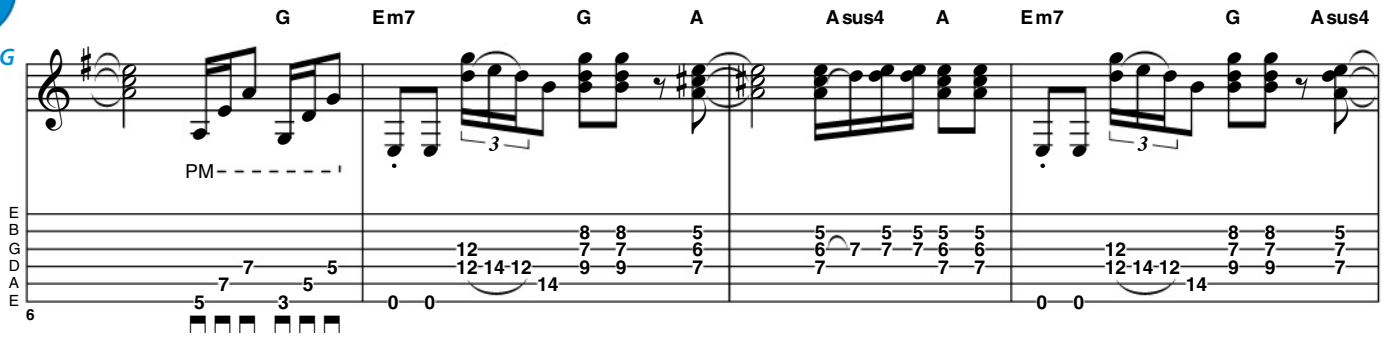
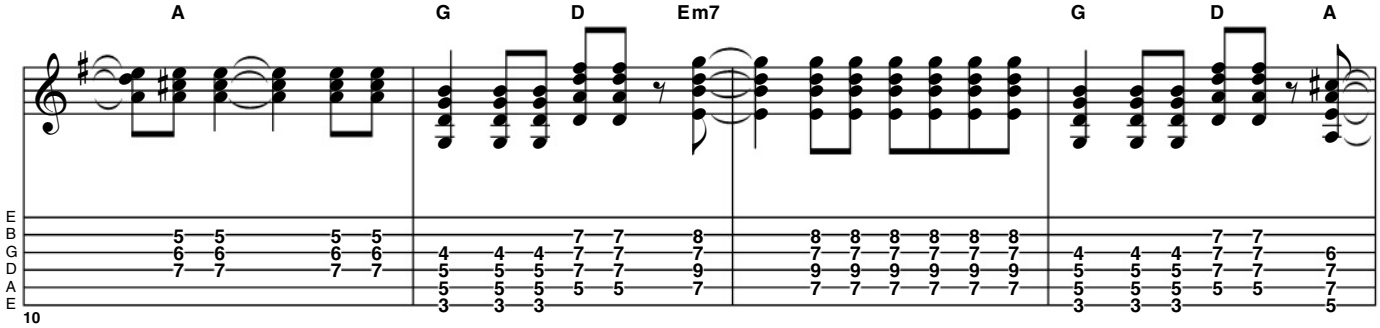
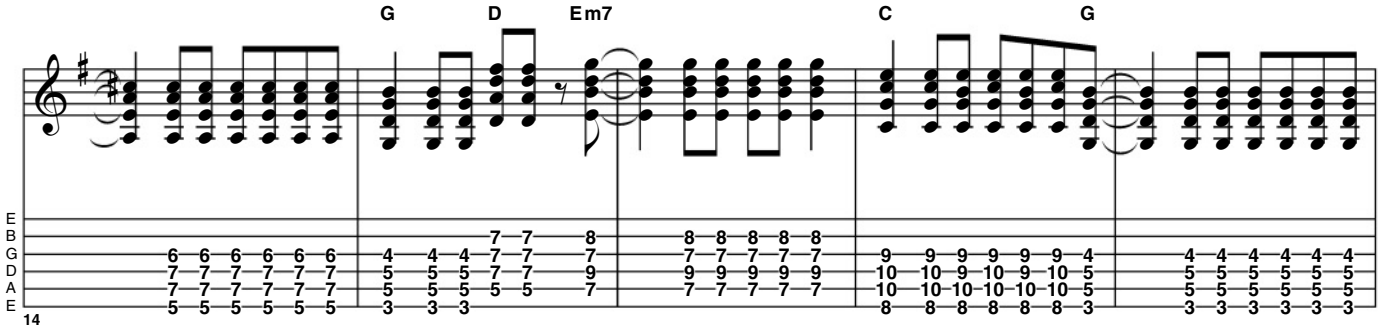
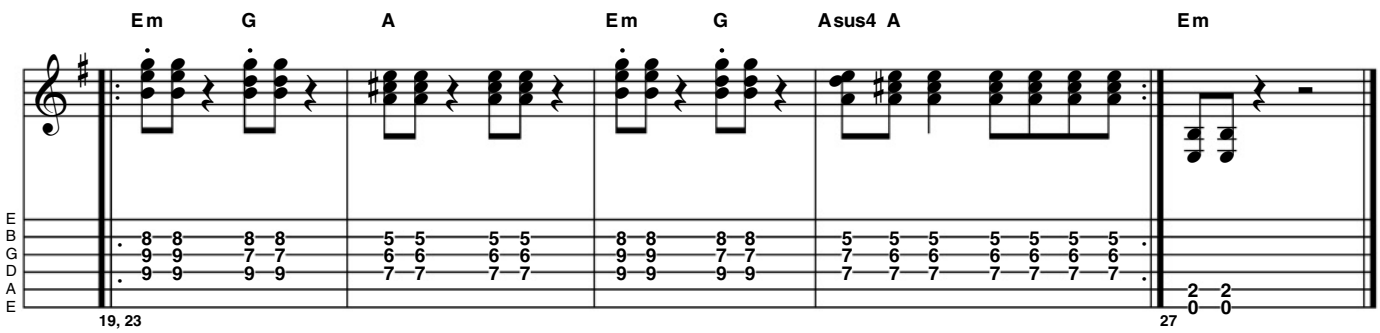




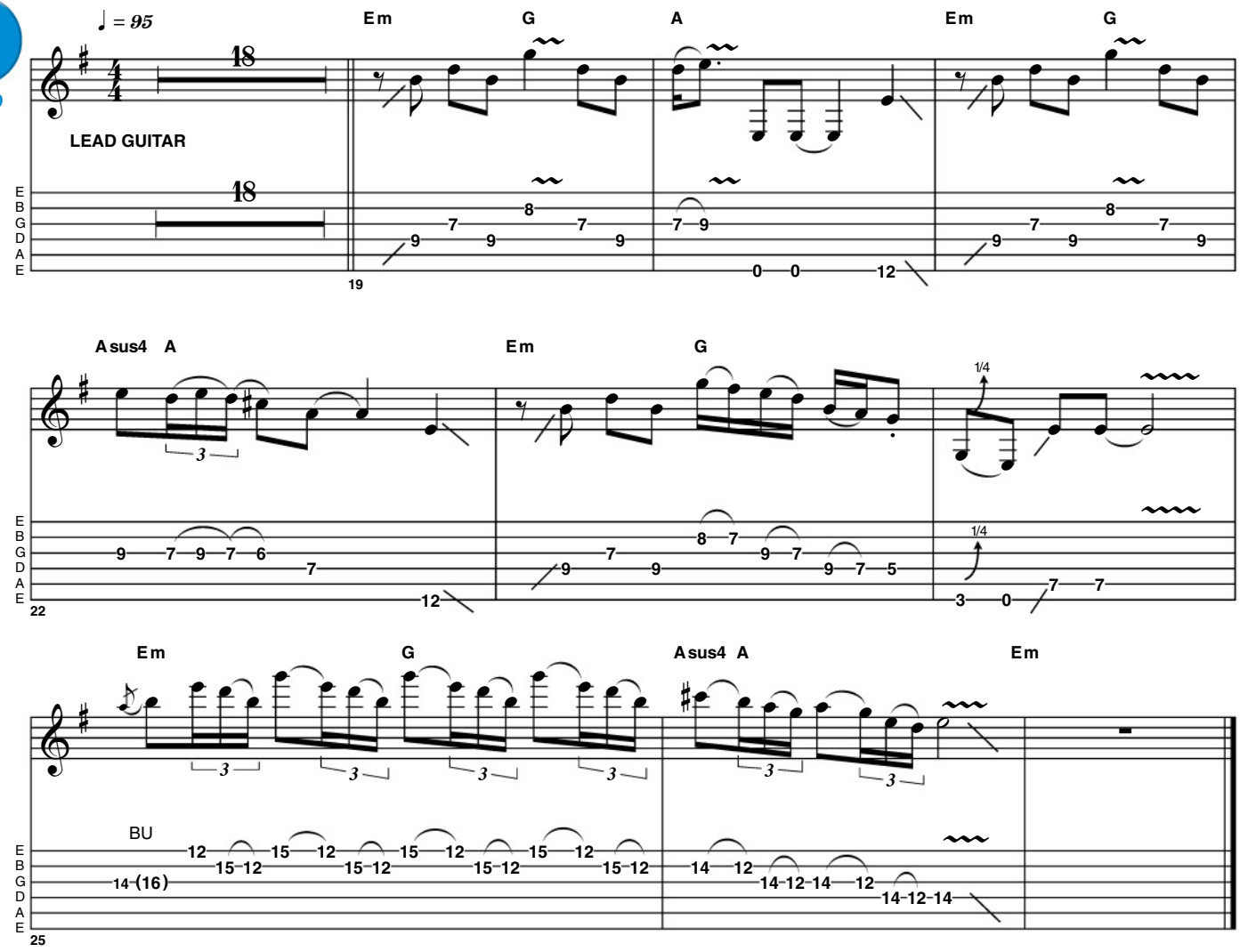


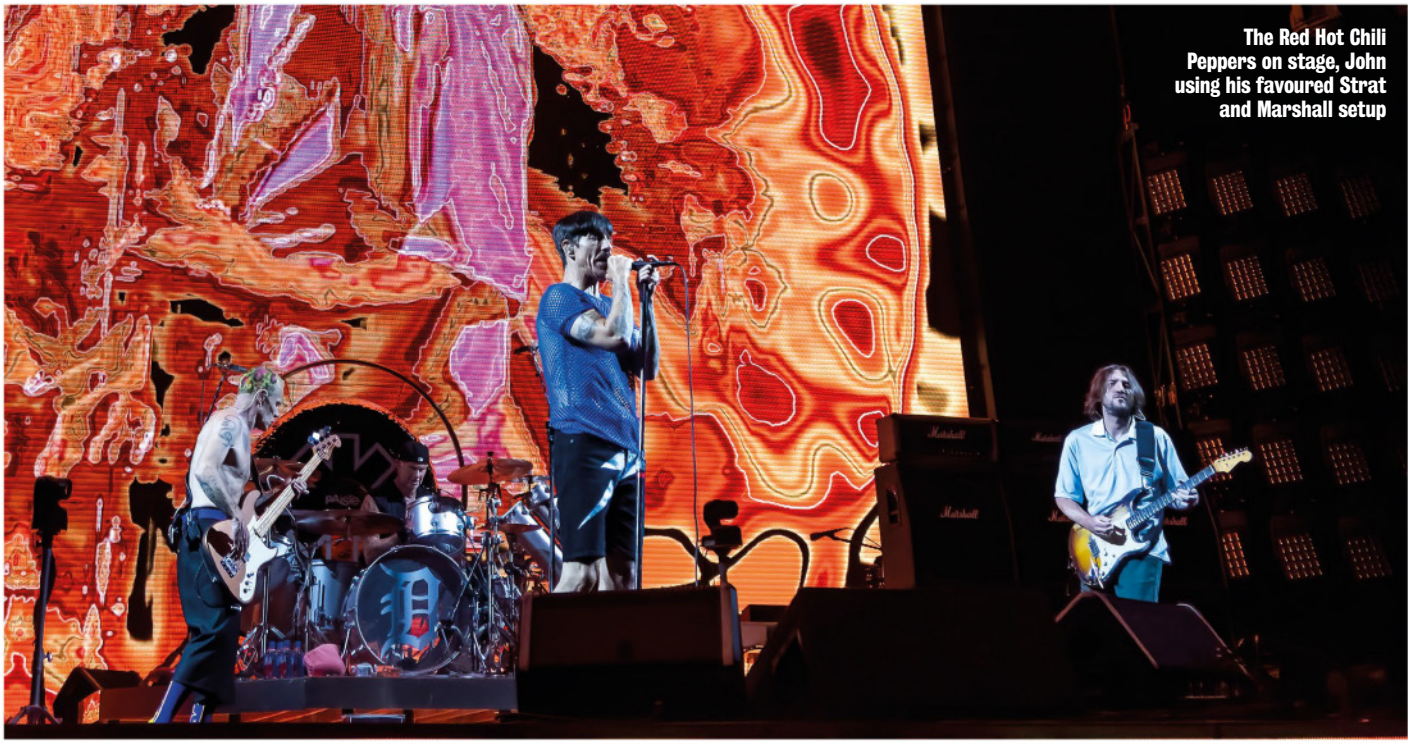


EXAMPLE 2 **LEAD GUITAR**

The solo generally has a swung feel to it, so even when the notes aren't written as triplets, aim to keep the swing feel in place. When the fuzz sound is on, really dig in and aim to play aggressively ; this will get the most from the slides that flow into and out of the notes, providing extra impact.

SOLO





The Red Hot Chili Peppers on stage, John using his favoured Strat and Marshall setup

SCOTT LEGATO/GETTY IMAGES

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As well as having bags of talent, EVH took ideas from his heroes in a variety of styles. Check out who, and how to do it too! Plus: Brett Garsed video; Chris Cain, Allan Holdsworth, Allman Brothers, Ron Thal, Doc Watson, Black Uhuru.

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GUTHRIE GOVAN

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In our great erotic cake off, our star baker is the aristocratic Guthrie Govan. Here you'll discover five finger licking licks from the UK master.

Guthrie Govan, one of the most stunning guitar players of all time!

ABILITY RATING

✪✪✪✪✪ Advanced

Info	Will improve your
Key: Various	✔ Alternate picking
Tempo: Various	✔ String crossing
https://bit.ly/3Sm87X3	✔ Mixed note groupings

Since being named Guitarist Of The Year by Guitarist magazine in 1993 and a decade as a tutor for GT, Guthrie Govan's reputation has grown to legendary status. In terms of technicality and sheer breadth of styles it's easy to see why Guthrie commands so much respect.

Guthrie's 2006 solo album Erotic Cakes is essential listening with tracks like Waves, Fives and Wonderful Slippery Thing showing a fantastic balance of musicality, creativity and fretboard wizardry. More recently, Govan has teamed up with Marco Minnemann and Bryan Beller to form The Aristocrats; instrumental fusion and progressive rock at its best. Guthrie has recorded and performed with Steven Wilson, Dizzy Rascal, Asia, and Hans Zimmer, recently appearing on the Dune movie soundtrack.

This lesson begins with an intervallic melody that traverses the fretboard with slides and string skips. Although the notes are played at fairly moderate speed, the focus is on controlling open strings with muting. A distorted guitar sound is a beautiful thing, but becomes messy if those open strings are left to their own devices. With each fretted note, you should also use your remaining fingers and spare fretting hand flesh to lightly touch the other five strings, so preventing unwanted noise. We want only one note sounding at a time.

Example 2 is a multi-finger tapping pattern in 7/8 time. Guthrie often taps using second, third and fourth fingers of his picking hand to create melodic patterns not otherwise playable. Although the fourth finger is the weakest of the digits, with practice it will gain accuracy and become a useful ally. Once again, the enemy of clean articulation is the open string, so try doing as Guthrie does, and use your first finger as a mute, while focusing the fret work on your second, third and fourth fingers.

Our third example is an Aristocratic type riff based around chromatics and rhythmic syncopation. The first part is played with palm-muted alternate picking in unison with the bass. Keep these notes even so you lock in with the band. The final bar uses country hybrid picking and hammer-ons but with palm-muting this should blend in seamlessly with the picked part of the riff.

Example 4 is a four-notes-per-string tapping lick based on an Fmaj7 arpeggio. The four notes of the arpeggio (E-F-A-C) are placed along each string from low to high. This shape can be moved to other strings and other octaves, much like a keyboardist can hop between octaves using the same fingering. The initial note of each string is performed as a hammer-on from nowhere. Use your first finger to hammer on the desired note on the sixth string, then use the underside of this finger to lightly touch the other five strings so they remain silent. Once you can nail this initial note, the rest should follow; be sure to try this technique with other types of arpeggio too.

Good luck and, like Guthrie always does, have fun with the music!

NEXT MONTH *Charlie examines the ambidextrous wizard of shred,* ***Michael Angelo Batio***

Get the Tone

Guthrie began his career using Cornford amps and these days he favours Victory (both brands having been designed by Martin Kidd). Since working with Hans Zimmer he also uses Fractal modellers. Go for a bridge humbucker tone, with plenty of gain but without losing the 'core' of the note - ideally find a nice balance of the two. Add some nice delay to round things off.

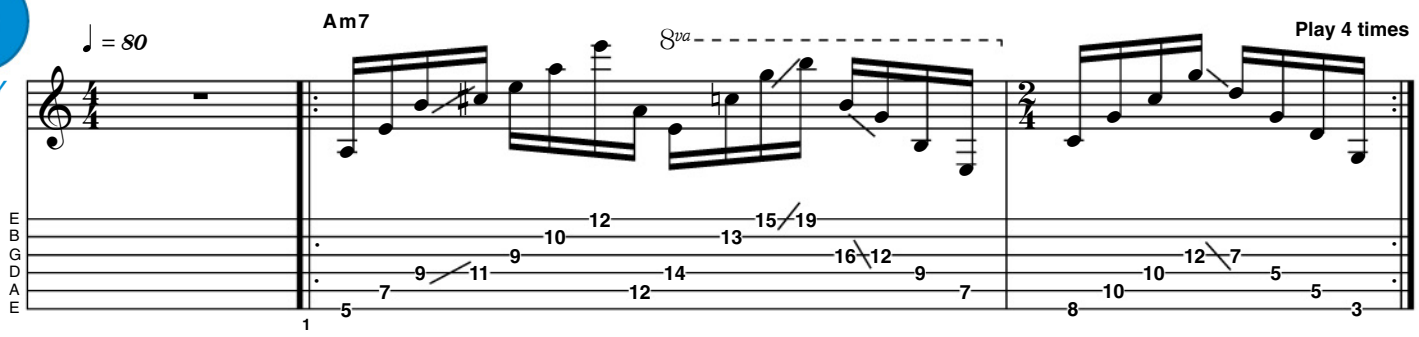
TRACK RECORD Guthrie's debut album from 2003 was Erotic Cakes, on which you can relish the delights of Wonderful Slippery Thing (his Guitarist Of The Year winning entry remade), Waves, Fives, Song For Eric (about GT's sadly missed Eric Roche) and others. There are several Aristocrats albums to check out, but the band's latest release, The Aristocrats With Primuz Chamber Orchestra, is a superb listen.

PANTHER MEDIA GMBH / ALAMY STOCK PHOTO

EXAMPLE 1

Play this melodic arpeggio based lick as smoothly as possible while giving each note its full duration before moving on to the next. Use all four fingers to place the notes while only fretting one note at a time to avoid them ringing together, as well as muting the open strings throughout.

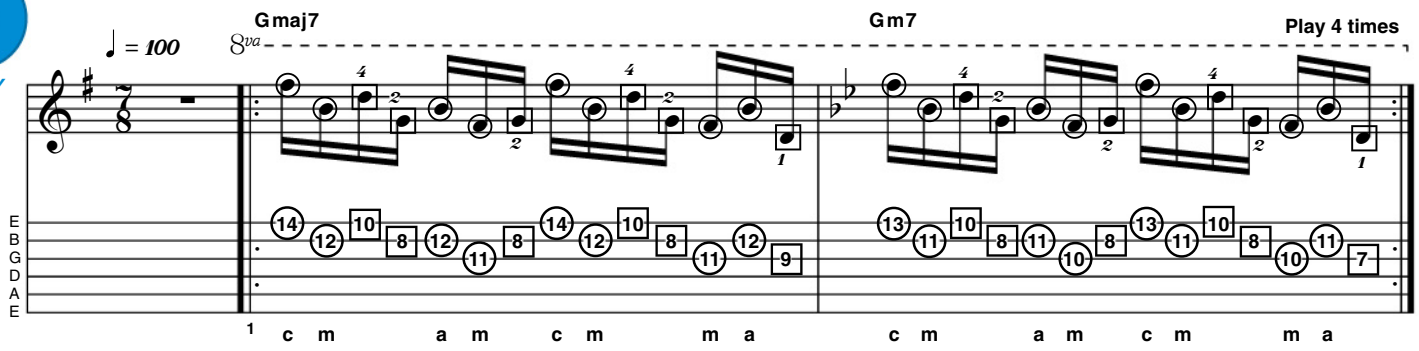
PLAY



EXAMPLE 2

This lick moves between Gmaj7 and Gm7 arpeggios. Use your second, third and fourth picking-hand fingers to tap the notes, playing the tapped notes first. Notice that in bar 2, they all move down one fret for the Gm7. Finally add the fretting-hand notes with your second and fourth fingers while using the first finger as a string mute.

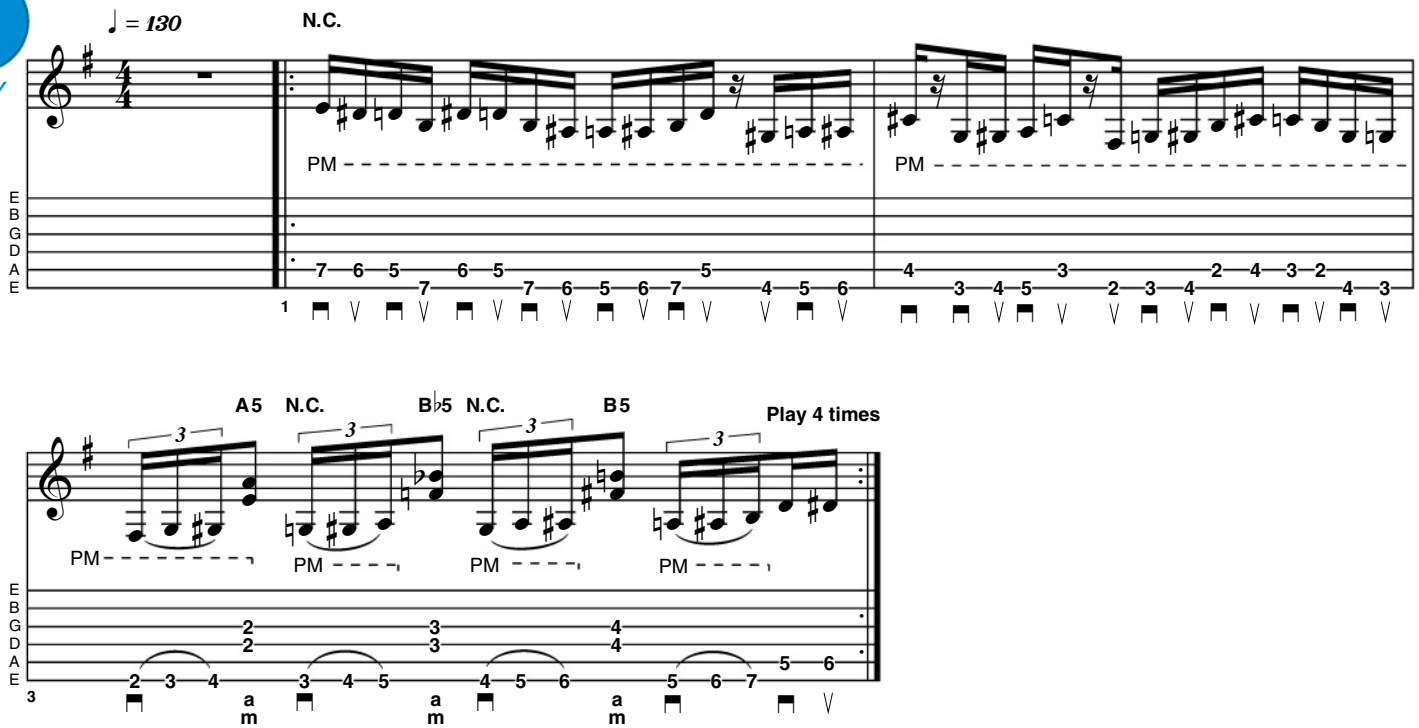
PLAY



EXAMPLE 3

Play this syncopated chromatic riff with alternate picking and keep your pick moving down and up consistently, even through the rests as this will maintain your timing and picking consistency. In bar 3, use hybrid picking, with a combination of legato on the sixth string and plucked double-stops on the middle two strings.

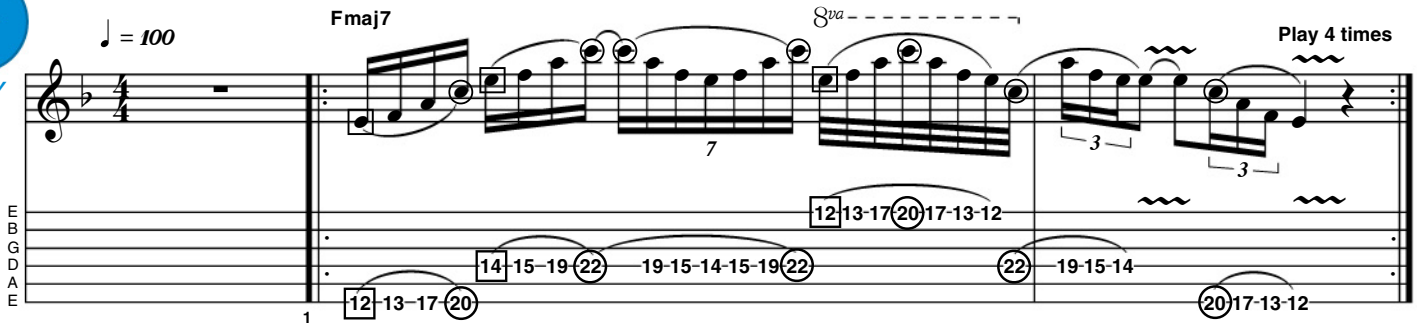
PLAY



EXAMPLE 4

This lick is based on a four-notes-per-string Fmaj7 arpeggio. Hammer on the E, F and A with your fretting-hand, then tap the C with the second finger of your picking hand. Maintain this fingering arrangement on the sixth, fourth and first strings as you jump between the three octaves.

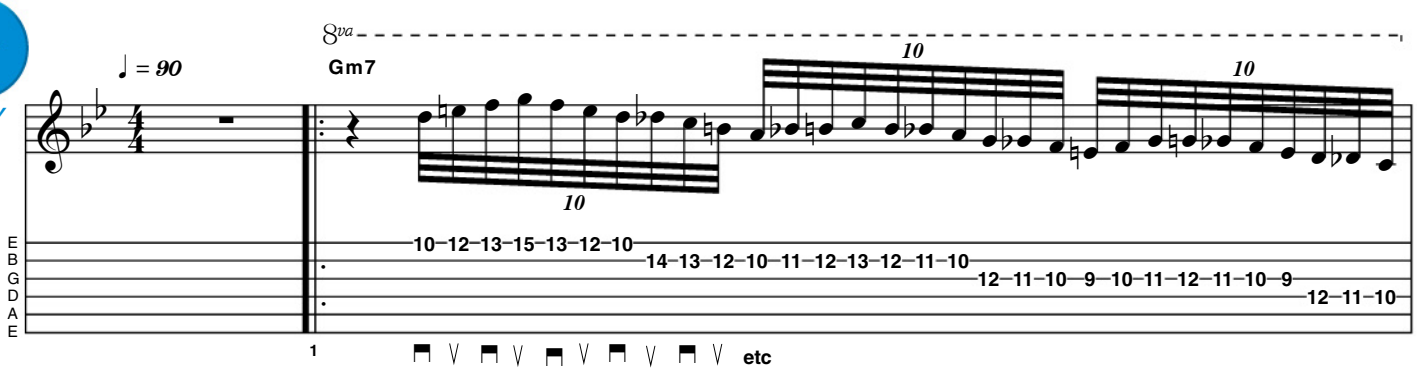
PLAY

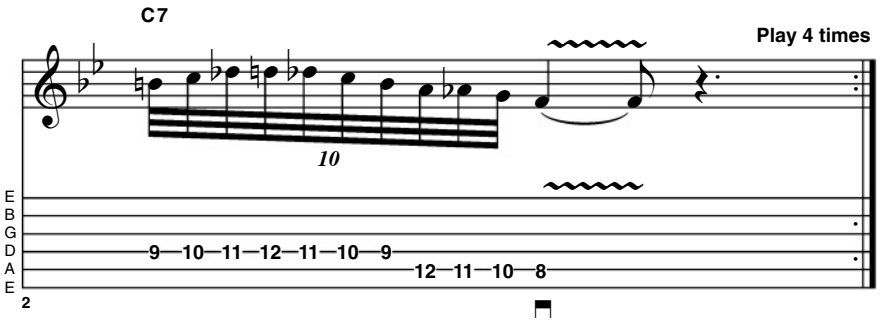


EXAMPLE 5

This lick is based in a G Dorian (1-2-♭3-4-5-6-♭7) but the framework of the scale is filled in with chromatic notes played in a 10- notes-per-beat phrasing with alternate picking. Notice that each downbeat begins with a down stroke which lands with the first finger. Use these notes to synchronise the hands when playing at high speed.

PLAY





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JAZZ ARPEGGIO SOLOING PT1

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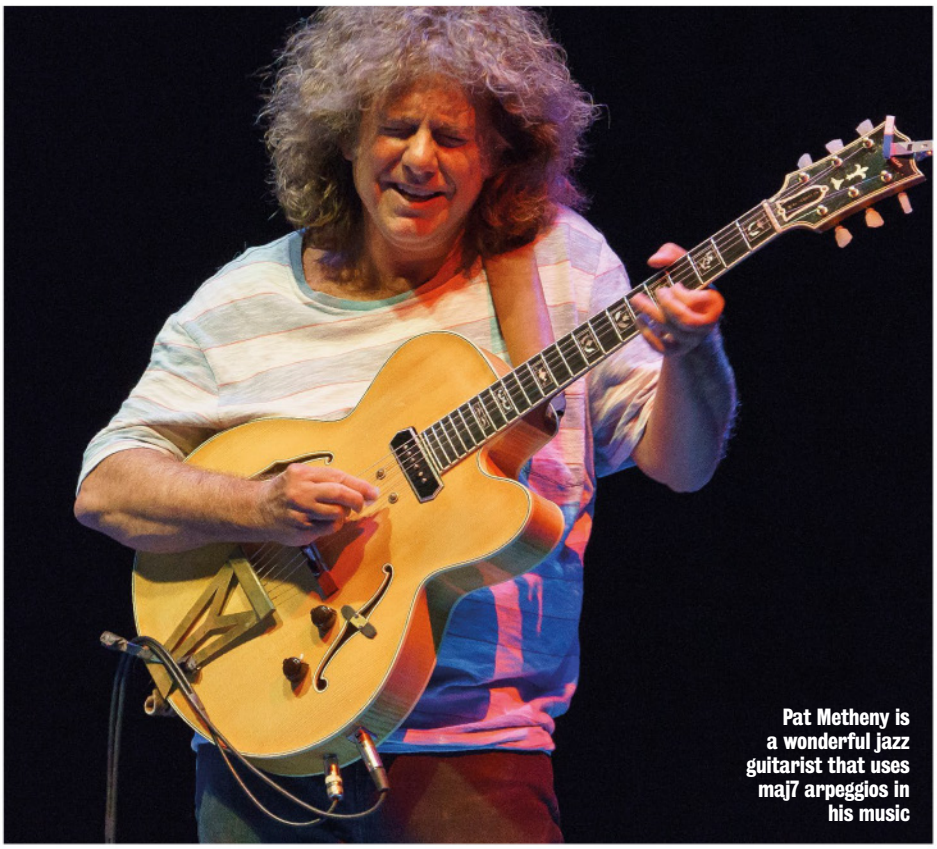
FUNDAMENTALCHANGES

In the first of a new series, Fundamental Changes author **Tim Pettingale** looks at how great jazz players use arpeggios as the basis for their solos.



Pat Metheny is a wonderful jazz guitarist that uses maj7 arpeggios in his music

ABILITY RATING

✪✪✪✪✪ Moderate

Info	Will improve your
Key: C	✔General jazz phrasing
Tempo: 100bpm	✔Use of arpeggios in solos
https://bit.ly/3Sm87X3	✔Playing across two octaves

Arpeggios are a mainstay of jazz guitar soloing vocabulary. Scale runs certainly have their place and can be incredibly effective, but overuse them, or fail to be creative with them, and they can begin to sound boring and robotic. Arpeggios, on the other hand, beautifully spell out the chord changes and ground our melodic lines in the underlying harmony. Jazz standards have rich harmonic progressions, so the ability to seamlessly articulate those changes with arpeggio-based lines is a great skill to own.

In this series of lessons, we're going on a jazz guitar arpeggio bootcamp! We'll follow a five-step method you can use to master any arpeggio and, more importantly, turn it into authentic jazz vocabulary.

Arpeggios are usually taught as simple box shapes. This is helpful to begin with, but what we really need is an approach that allows us to break out of those boxes and play an arpeggio anywhere on the fretboard with freedom. Starting with the Major 7 arpeggio, here are the steps we'll follow to achieve our goals. First, we'll learn the basic box shape patterns for the arpeggio. Next, we'll learn extended patterns that use more of the range of the neck. Then we'll move onto arpeggio connections. These are lines that connect together arpeggio shapes across the fretboard and help you understand more about the arpeggio's fretboard geography.

Next we'll learn a selection of arpeggio lines that avoid starting from the root note every time. These are important for 'disguising' the arpeggio and they sound more like melodic lines than patterns.

Finally, we'll introduce passing notes and see how it's possible to spice up our arpeggio lines with chromatics. This is the part of the process where our use of arpeggio patterns becomes really musical and we're able to create lots of authentic jazz guitar vocabulary. Cmaj7 will be our workhorse arpeggio for this lesson, and we're going to get to grips with steps 1-3 of the above method. Cmaj7 is spelled C (root), E (3rd), G (5th), B (7th).

"In this series we'll follow a five-step method you can use to master any arpeggio, and turn it into authentic jazz vocabulary"

In this lesson we'll learn all the arpeggio shapes starting from root notes on the sixth and fifth strings. However, all the shapes will be two-octave patterns, which will also take care of the shapes with root notes on the fourth and third strings.

But first, let's look at the standard box position shapes that are typically arranged in a four- or five-fret zone on the neck.

NEXT MONTH *Tim continues his explorations in lesson two of* ***Jazz Arpeggio Soloing***

TRACK RECORD For this first lesson we'll suggest an overview from classic to more modern jazz. Every guitarist's record collection should feature Joe Pass's brilliant Virtuoso album, chock full of the greatest jazz standards. Pat Metheny is another stunning player, so try his Bright Side Life. George Benson's Breezin' bridges the gap with modern jazz productions of new and American Songbook compositions.

OSCAR GONZALEZ/NURPHOTO VIA GETTY IMAGES

EXAMPLE 1 **C MAJ7 ARPEGGIO**

Here's the sixth-string root shape for Cmaj7 covering two octaves, ascending and descending.

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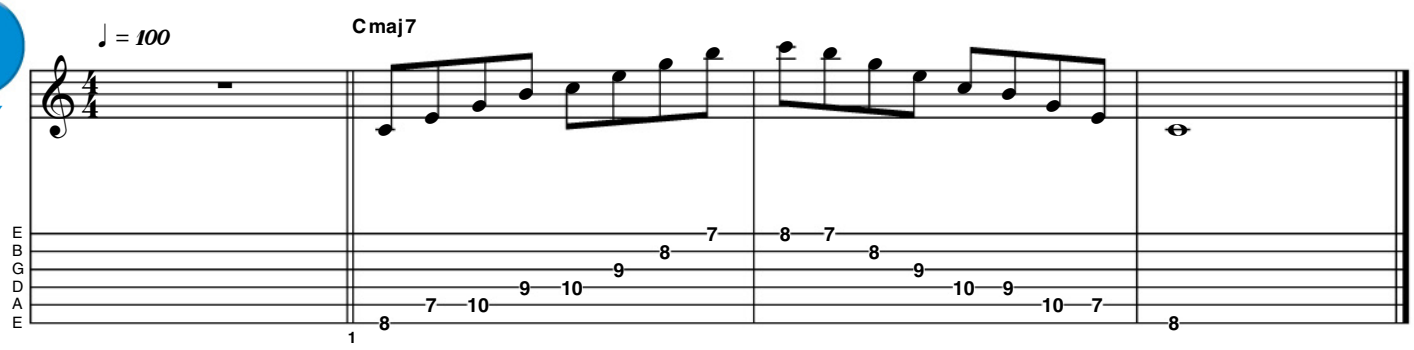
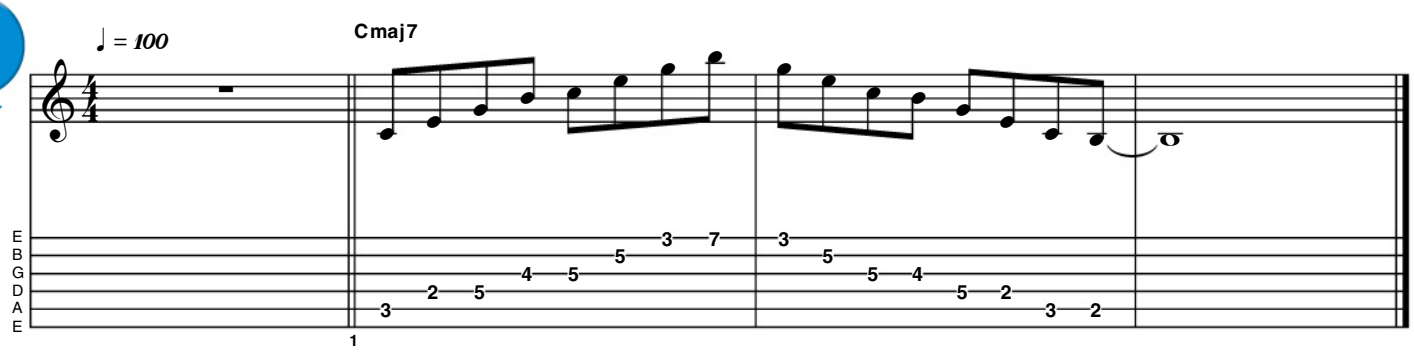


EXAMPLE 2 **CMAJ7 WITH FIFTH-STRING ROOT**

Next, the fifth-string root box position shape. Notice that you will need to reach outside the box to play the final B note.

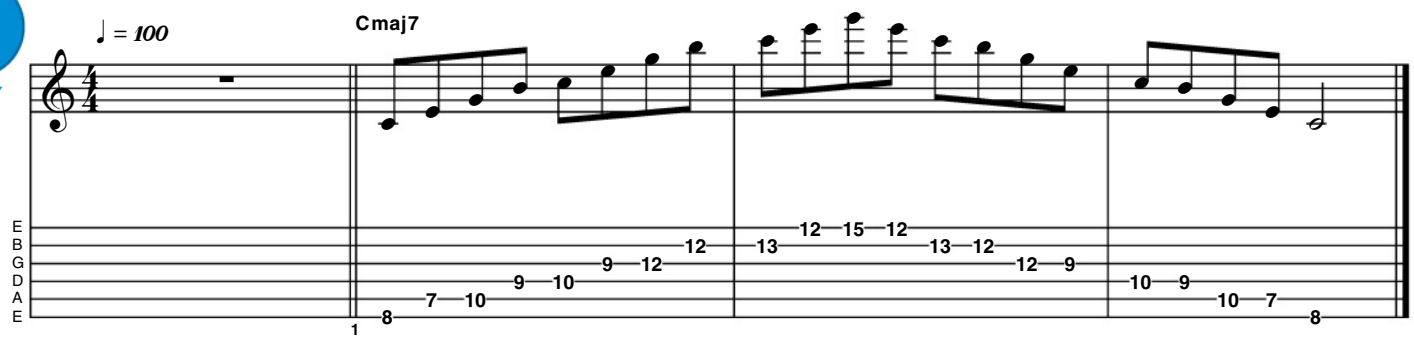
PLAY



EXAMPLE 3 **CMAJ7 EXTENDED**

These Major 7 shapes are useful when we want to work in one small zone of the neck, but often we'll need to move between positions to accommodate chord changes, and for this we need an extended arpeggio shape that uses more of the range of the neck. Here is the sixth-string root Cmaj7 arpeggio in extended form.

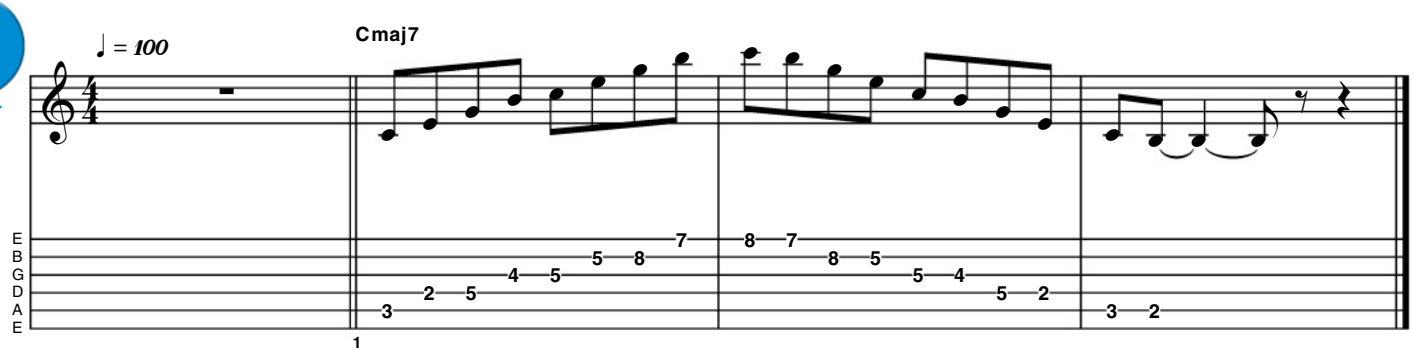
PLAY



EXAMPLE 4 **FIFTH -STRING VERSION EXTENDED**

Here is the extended pattern for the fifth string root arpeggio.

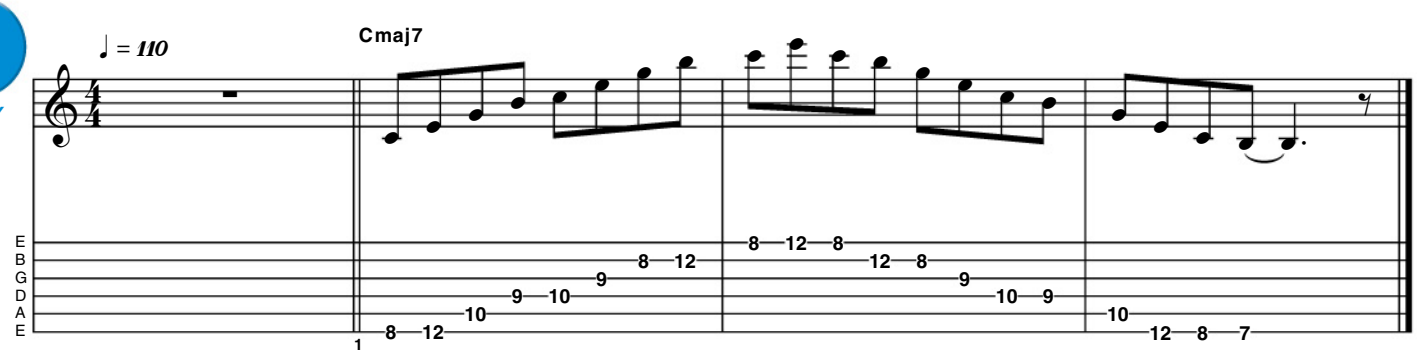
PLAY



EXAMPLE 5 **2-1-2 ARPEGGIOS**

There is another useful way to play these arpeggios, favoured by players such as Tim Miller and Greg Howe. '2-1-2'arpeggio shapes lend themselves to playing quicker, legato-style arpeggios. They are so named because they comprise two notes on one string, one note on the next, two notes on the next, and so on. I like to use them myself, as the shapes fall under the fingers and it definitely feels like you are flowing across the strings more easily once you get used to them.

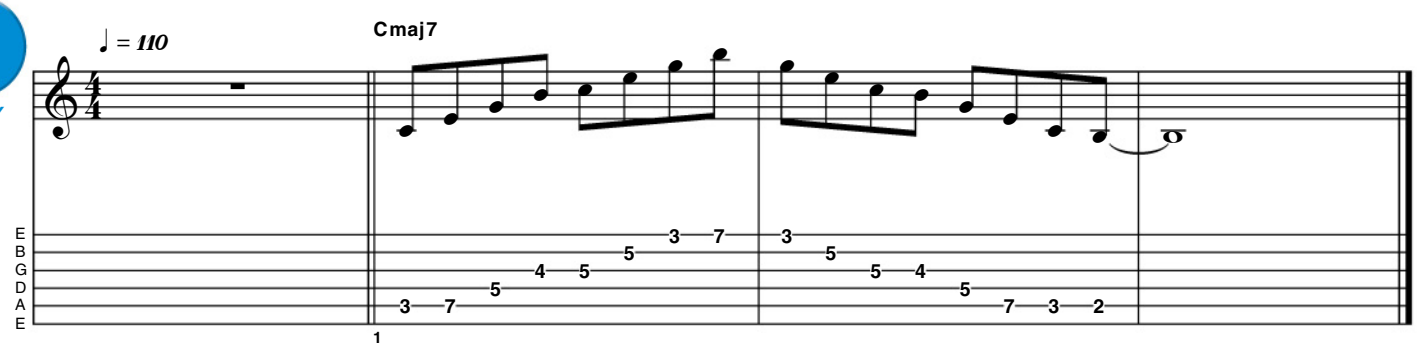
PLAY



EXAMPLE 6 **2-1-2 FROM THE FIFTH STRING**

And now the fifth string root shape. It may feel like you're making unnecessary stretches but persevere and you may fall in love with this approach.

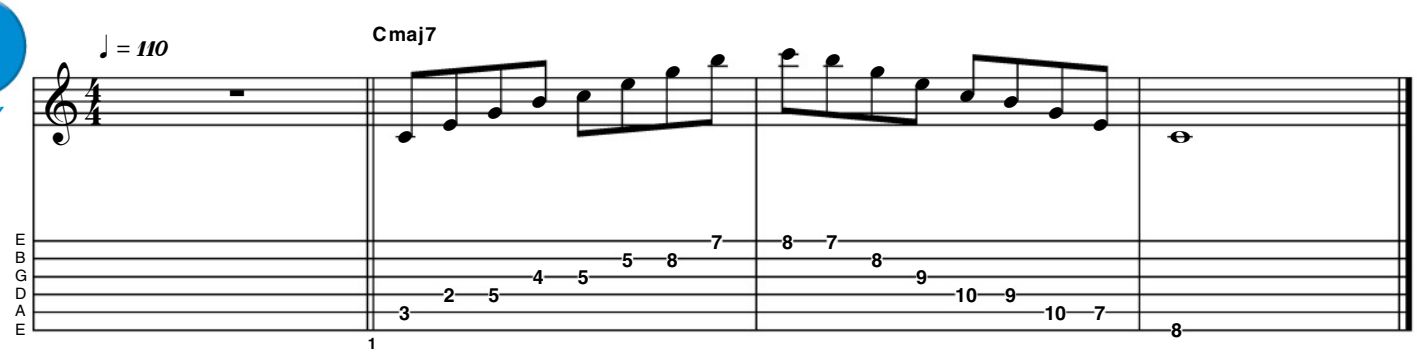
PLAY



EXAMPLE 7 **LINKING ARPEGGIOS**

Making arpeggio connections by linking these shapes together will help us to use the full range of the neck. These patterns are the bridge that help us to move seamlessly between zones on the fretboard. The following exercise links the fifth-string root extended arpeggio with the sixth-string root box position arpeggio.

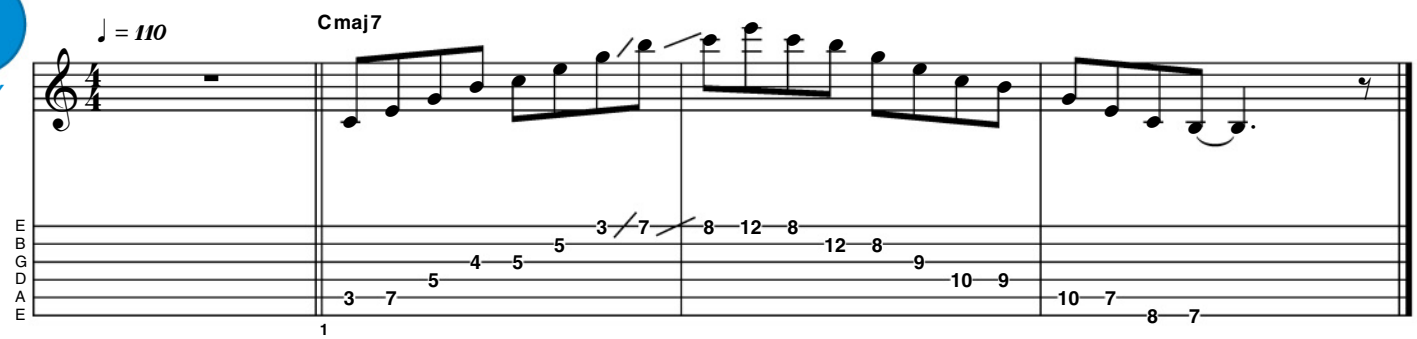
PLAY



EXAMPLE 8 **COMBINING BOTH 2-1-2 SHAPES**

This idea requires a fast, first- finger slide on the first string to change position. Play the arpeggio as normal until your first finger frets the G note on the first string, 3rd fret. Quickly slide up to the 7th fret and pause fractionally before sliding up one more fret. Now you're in position to play the descending shape.

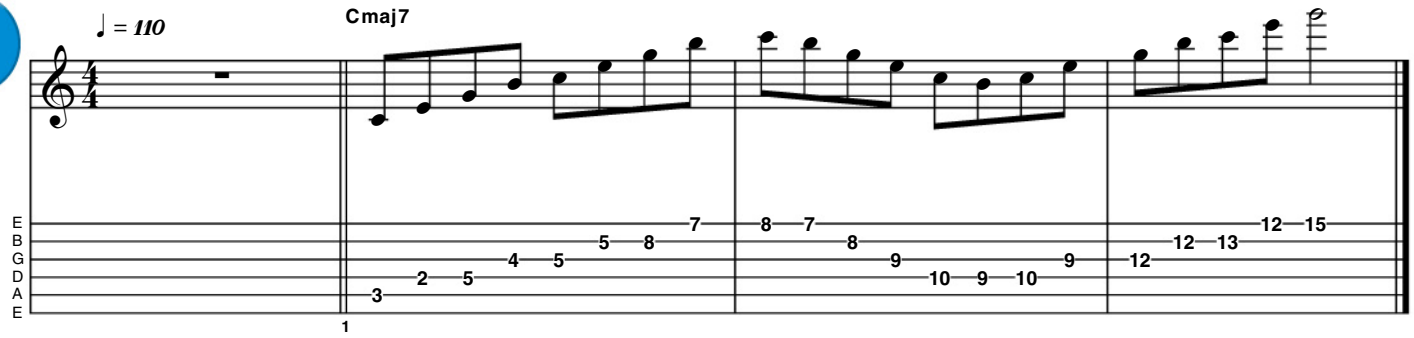
PLAY



EXAMPLE 9 **CONNECTING SHAPES**

The next example connects together parts of three different shapes to cover a wide range of the neck. Play through this slowly and focus on playing each note evenly, making smooth position changes as you ascend.

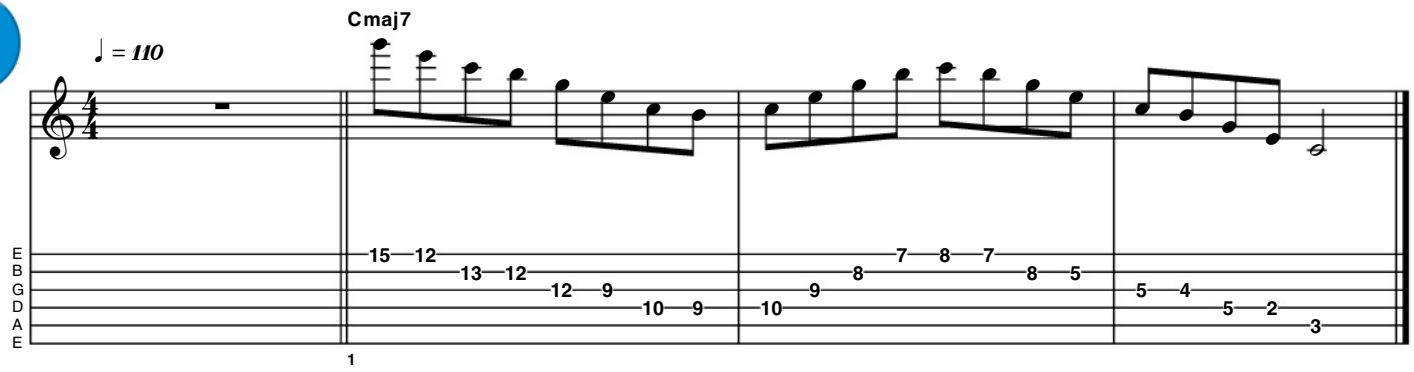
PLAY



EXAMPLE 10 **AS EXAMPLE 9 BUT DESCENDING**

Now, reverse this pattern and play it descending. This is trickier than it sounds, because it requires different fingering on the way down. Work out a fingering that feels comfortable and allows you to execute the line efficiently. Practise it slowly and embed the pattern into muscle memory so you can play our final example...

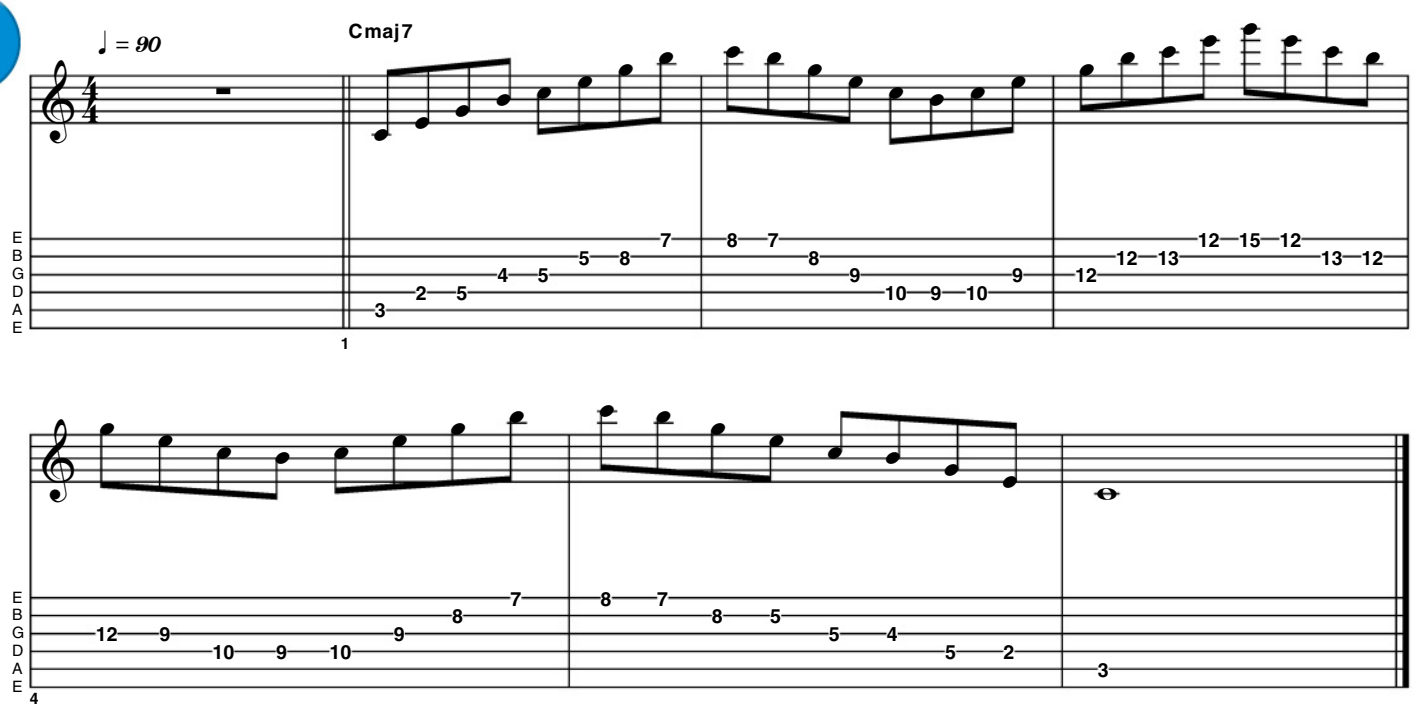
PLAY



EXAMPLE 11 **ASCENDING AND DESCENDING**

Finally, let's drill this whole pattern, ascending and descending. The result is a beautiful sounding line that rises and falls as it ascends. It's quite tricky to play cleanly, so focus on getting the fingering changes sounding smooth. So far, we've taken one arpeggio and combined box position and extended shapes to play it across the range of the fretboard. Until next time, practise the connected arpeggio patterns until they become second nature.

PLAY



IMPROVE YOUR BENDS

Simon Barnard explores one of the guitar's most emotive techniques. It sounds great when you get it right, but dire if you get it wrong!

Dimebag Darrell's string bends in Pantera could be ~~pretty~~ extreme!

Brought to you by...
RGT@LCM

ABILITY RATING
★★★☆☆ Moderate

Info	Will improve your
Key: C	✔Semitone and tone bends
Tempo: 115bpm	✔Unison bends
https://bit.ly/3Sm87X3	✔Release bends

String bending separates the guitar from most other polyphonic instruments. The ability to manipulate the pitch of a note by a value less than a semitone, add vibrato akin to that of a vocalist, and bend notes in an emotive manner is something that gives guitarists their unique voice.

Many players spring to mind when we think about string bending; the soulfulness of David Gilmour, the emotive touch of Eric Clapton, the modern manipulation of Steve Vai, and the wild style of the late Dimebag Darrell are all examples of how string bends can separate one player from the next.

Within this month's article I'll touch upon various approaches to string bending, from a variety of playing styles and contexts. One of the technique's most exciting aspects is that it's very personal, and many top guitarists can be easily identified by it be they BB King, Paul Kossoff or Yngwie Malmsteen.

This month we have four examples, followed by a study piece. Example 1 shows how semitone and tone bends can be used to add emotion to a melody. It's vital to get the pitch correct and not over or under bend the notes, as this can greatly impact on tuning. I used my first finger for the semitone bends and my second finger for the tone bends. Remember to always use additional fingers to support the bends.

Example 2 looks at unison bending, where a regular note and a bent note are sounded at once. You will see in the tab that the second string is used for the primary note, the third string is bent up reach the same pitch, with both strings picked in a single stroke. Notice that, as the scale (C Major) descends, the strings become tighter as they get closer to the nut, requiring more strength to achieve the desired pitch. Use your first finger to fret the notes on the second string, and your second and third fingers to bend the notes on the third string. I didn't apply vibrato, but I would encourage you to experiment to find your own voice.

Example 3 features another descending C Major scale, but using a technique called release bends. This emotive technique, which creates an almost weeping sound, can be challenging to execute. The idea is to bend a note to pitch without striking it first. This requires skill in order to attain the correct pitch without hearing it. Once the string has been bent, it should be picked and then let down to its original pitch. If you look at the first bend in the example, the 15th fret (D) is bent to the pitch of the 17th (E) then released back to D after being picked. Practise bending to pitch before attempting this.

Example 4 explores quarter-tone bends or blues 'curls'. This is where a note is bend up very slightly, originally done to imitate a harmonica. Although the notation says to bend each note up by a quarter tone, in reality it's actually down to your own musical sense. Each of these bends has a staccato dot above it, asking you to play them nice and short. The second note in each bar is played with vibrato (which is essentially another approach to string bending, albeit with a different purpose and outcome).

The important thing with each of these examples and the study piece, is to listen to the audio as well as following the tablature so that you can replicate the sound. Once you have mastered the licks and phrases, you can put your own stamp on them - think how Gary Moore would bend deliberately flat then, at the last moment take it to pitch with some tasty vibrato! GT

NEXT MONTH *Simon looks at a technique used by acoutsic and electric players:* ***Fingerpicking***

Get the Tone

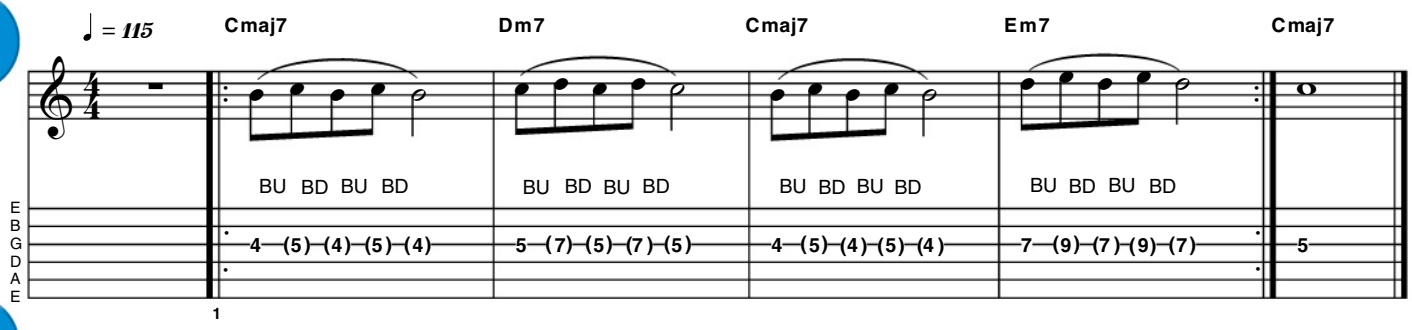
As this is a technique lesson, and not an article emulating a particular guitarist's style, your tone is not the main issue. But drenching everything in delay, distortion and other effects will only mask what you really want to hear - which is whether or not you have mastered each technique and are in tune. So, use your neck pickup, clean, with just a hint of reverb.

TRACK RECORD David Gilmour's playing on Comfortably Numb or Shine On You Crazy Diamond showcases some wonderful string bends. If you want to hear Clapton's most emotive string bends, check out I'd Have You Anytime from George Harrison's All Things Must Pass album. For something more extreme, Dimebag Darrell's solo on the Pantera song Walk features some truly exciting wide bends and vibrato.

PAUL NATKIN/GETTY IMAGES

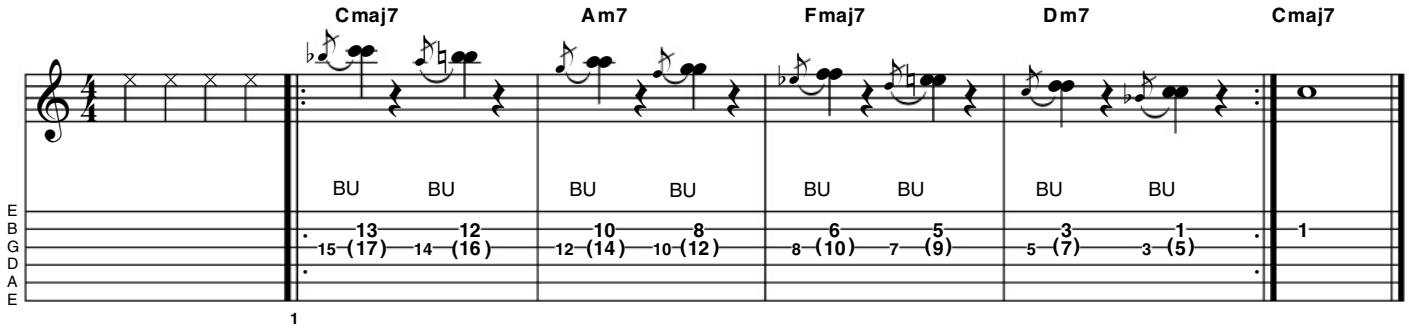
EXAMPLE 1: **SEMITONE AND TONE BENDS**

PLAY

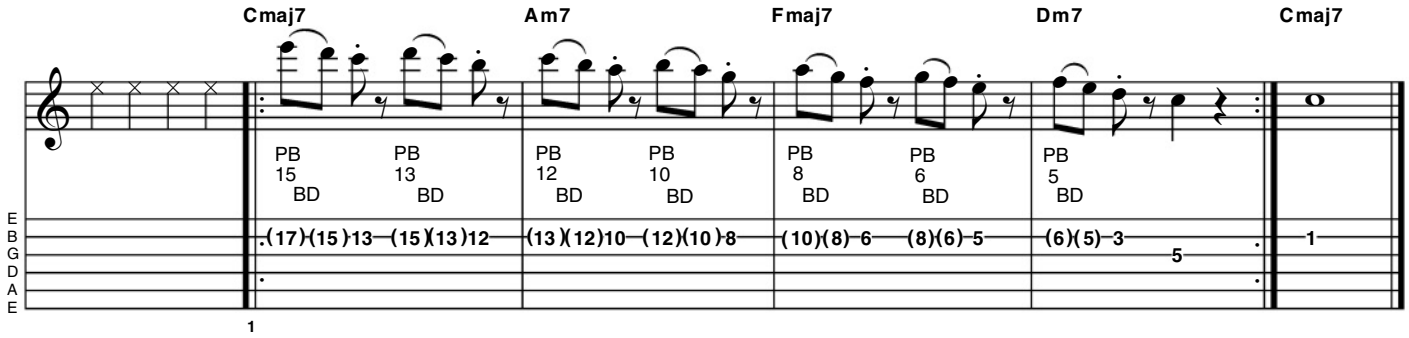


BACKING

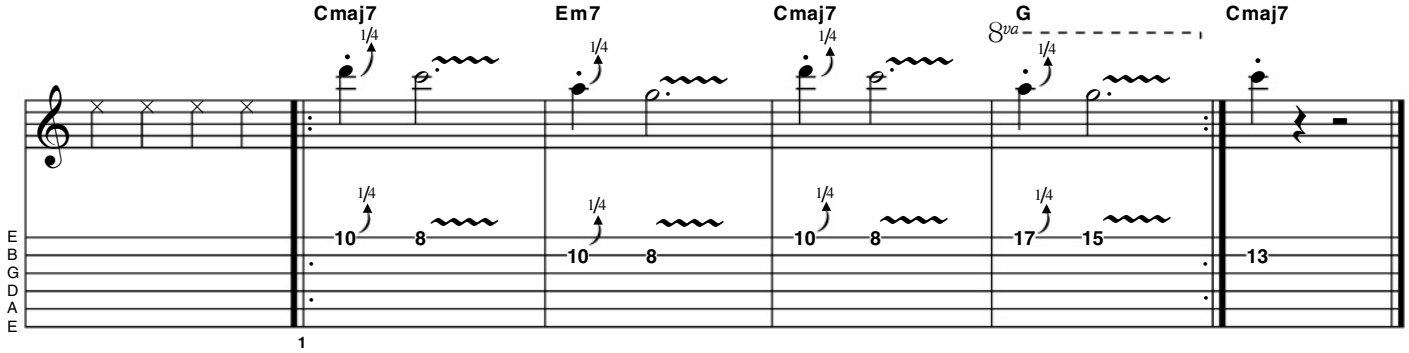
EXAMPLE 2: **UNISON BENDS**



EXAMPLE 3: **RELEASE BENDS**



EXAMPLE 4: **BLUES CURL BENDS**



STUDY PIECE **COMBINING ALL STRING BENDING TECHNIQUES**

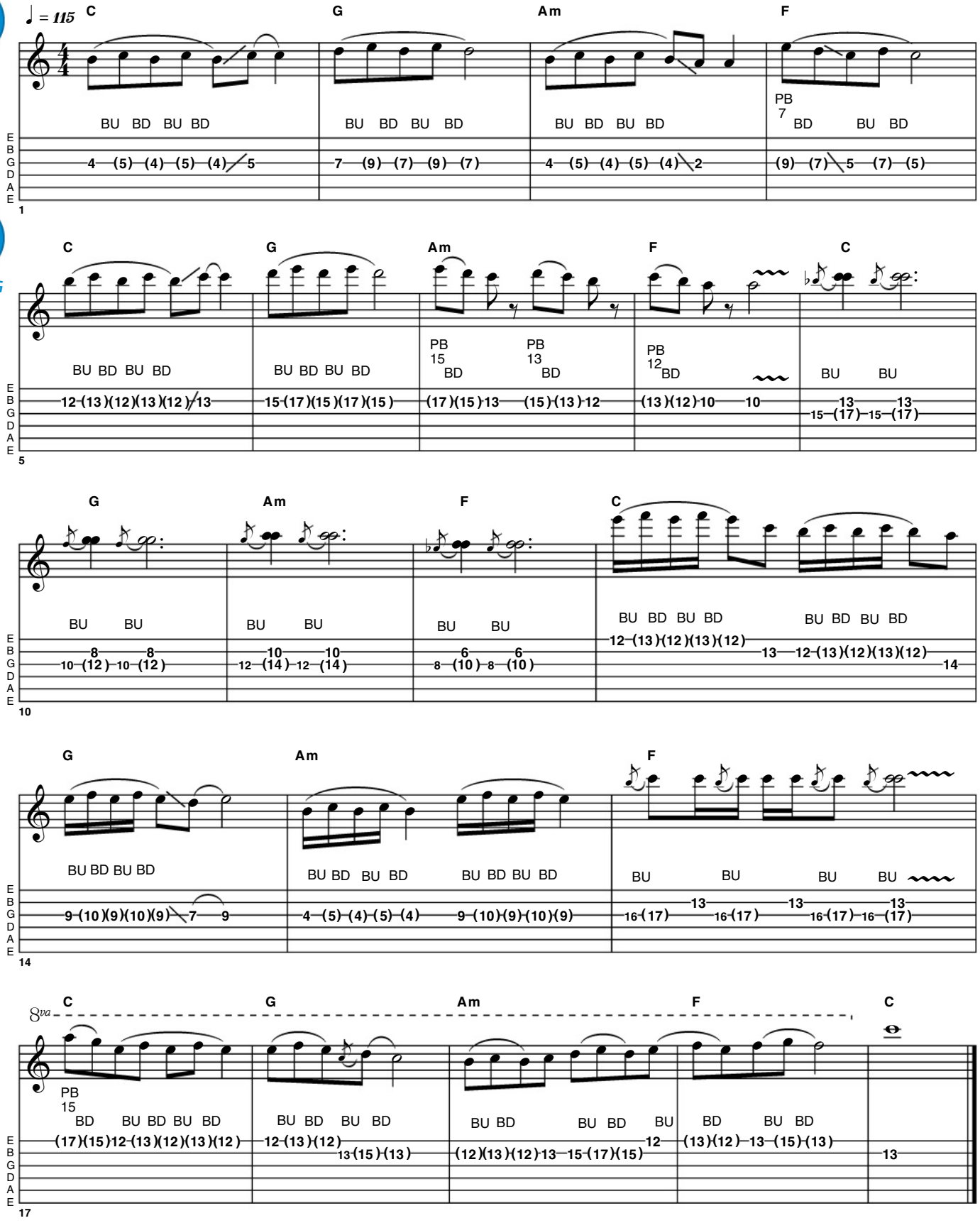
BARS 1-8 We begin with a series of fluid semitone and tone bends, plus some release bends as seen in the previous examples. These have been coupled with some slides to make this section of the piece as smooth as possible.

BARS 9-12 Here we find those unison bends, and we're playing the root of each chord. As with the examples, I haven't included any vibrato but would encourage you to experiment with adding as little or as much as you see fit.

BARS 13-16 We build upon the opening ideas but using rather quicker 16th notes. Again, these ideas are coupled with slides to add smoothness. This section ends with a semitone unison bend idea, with vibrato for added excitement.

BARS 17-21 Let's go beyond the 12th fret to showcase how emotive the application of string bends can be. The idea is to capture a vocal-like quality, so focus on your phrasing and (especially) your tuning for these final licks.

PLAY

BACKING

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TOMMY EMMANUEL

ON VIDEO

This month **Stuart Ryan** gets to grips with just one of the styles of an Australian firebrand who's become a superstar of the acoustic guitar.

Tommy Emmanuel, mid-flight and 'in the moment' on his Maton guitar

ABILITY RATING Moderate ★★★☆☆

Info https://bit.ly/3Sm87X3
Key D **Tempo** 108bpm

Will improve your… ✔ Hybrid picking ✔ Fretting-hand technique ✔ Dynamics and clarity

Regarded as probably the finest acoustic guitar player on the planet, Tommy's incendiary live shows and breathtaking technique have won him legions of fans across the globe. However, beyond his terrifying chops, Tommy is also a gifted composer, particularly when it comes to slower, melodic material. When discussing Tommy's style and technique people usually focus on his use of a thumbpick and the Travis picking element of his playing. However, he also frequently uses the pick and fingers technique (hybrid picking) especially when playing slower, ballad style pieces. Although you could play this month's piece fingerstyle (and you may find it easier this way) it's worth working on this with a pick for several reasons. First, the pick can give you a crisp, even sound that you may not necessarily get with the fingers – this can be useful if you are recording and you want an even dynamic throughout, or a tone that will cut through the mix. Alternatively you may find yourself strumming with the plectrum and then encounter a passage that has a rapid picked 'breakdown' lick.

The basis of Tommy's pick and fingers approach is to grip it between the thumb and first finger as you would normally, and then use the 'm' and 'a' fingers typically for the first, second and third strings though this is flexible and often the pick moves down to the treble strings to either pick or strum. Finally, Tommy's fretting hand and detailed chords often present challenges so follow my accompanying video so you can try my fingerings – these are all designed for logical movement across the neck.

A pick can give you a crisp, even sound that you may not necessarily get with the fingers

NEXT MONTH *Stuart checks out the style of another fabulous player:* ***Glen Campbell***

Get the Tone

Tommy has his own Maton guitars signature model. Any acoustic will serve you well here but for slower material like this an OM or Dreadnought body size will give the required response. A new set of strings is always a good idea for getting maximum clarity and tone. Use the above settings as an acoustic amp guide. I recorded this on a Gibson 1934 Jumbo.

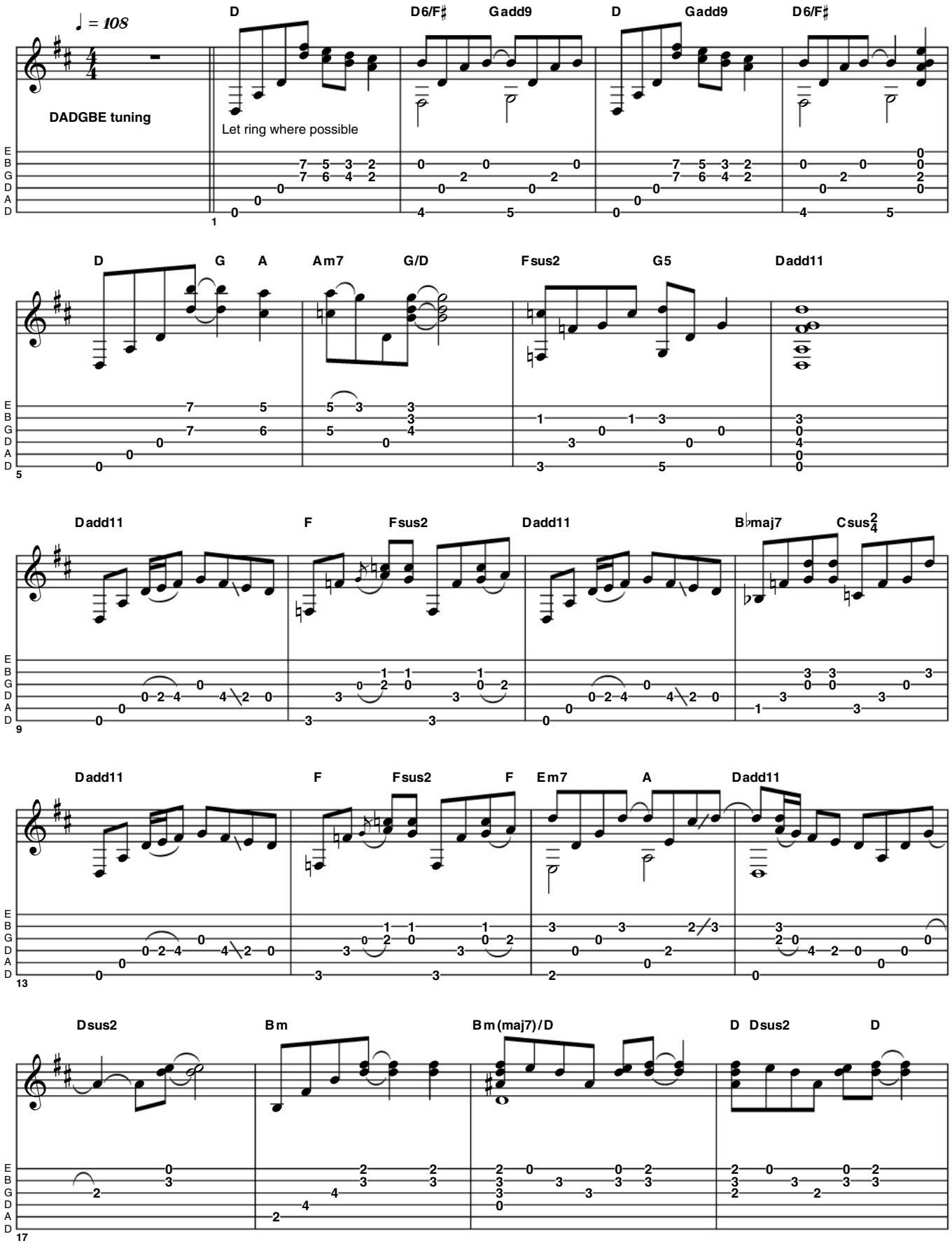
TRACK RECORD You can't go wrong with any of Tommy's solo acoustic albums. If you are new to his work then Only and Endless Road are great starting points. But Tommy is such an exciting live performer that Live At The Ryman is another fantastic listen. And if you fancy losing a few hours there's tons of Tommy footage online, either playing live or giving lessons in his uniquely engaging way.

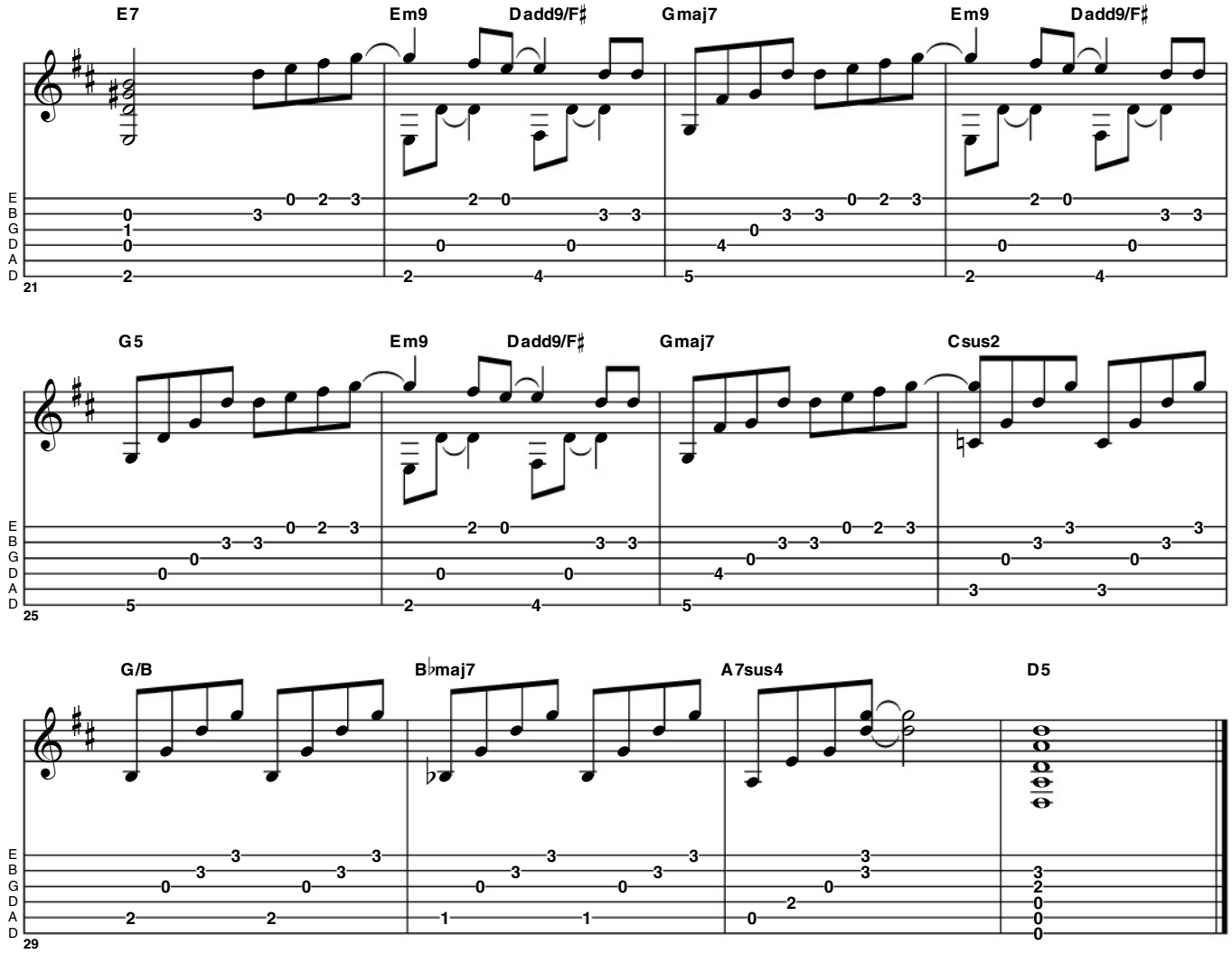
ERIKA GOLDRING/GETTY IMAGES

EXAMPLE **TOMMY EMMANUEL**

[Bars 1-16] There are a number of different ways to employ hybrid picking but try using your second finger primarily for third and second strings and the a (third) finger for the first. When picking double-stops in the first bar use the second and third fingers together. Tommy often combines a bass note with a melody note so in the fourth bar you'd use the pick for the sixth string and the second finger for the second string. In bar 9 you can play using pick only.

PLAY

VIDEO

EXAMPLE **TOMMY EMMANUEL**

[Bars 17-32] Tasty chords are always at the fore in Tommy's slower playing and as he thinks more like a songwriter than a guitarist you are always guaranteed to hear interesting harmony and movement in his playing. This knowledge makes him a master of tension and release and you'll hear this effect from bars 18-20 in particular. Some deft fretting-hand fingerwork is needed from bar 22 onwards so again reference my video so you can see exactly what's going on.

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USING AN EBOW

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This month **Andy G Jones** examines the use of the EBow sustainer for some legato fun. If you don't own one, after this you might just want to!

Hold the EBow directly over the string you want to add sustain to

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Various	✔Legato technique
Tempo: Various	✔Melodic playing
https://bit.ly/3Sm87X3	✔Intervallic playing

The EBow is a hand-held device that provides endless string sustain. Here's what Wikipedia says: 'The EBow uses a pickup in an inductive string driver feedback circuit, including sensor coil, driver coil, and an amplifier, to induce forced string vibrations. The EBow drives one string at a time, producing a sound reminiscent of using a violin bow on the strings.'

EBows have been used on many iconic records by artists such as The Blue Oyster Cult, U2, Big Country, Andrew Gold, and Radiohead. The manufacturer says that the EBow uses 'Direct String Synthesis' and in many cases the sounds produced are like those of a monophonic synthesiser.

However, there are challenges with the EBow, and one of these is string crossing. It takes practice to evenly jump from one string to the next, since the Bow needs to be placed accurately. Also, the note doesn't sound immediately, so it's best to start a line by hammering on the first note with the fretting hand. To swell into (and out of) a note, movie the EBow from a position where the noise builds quietly, to the 'sweet spot' where it should bloom beautifully.

Yet another dynamic technique is to hold the device in the usual position above the string but just making contact with the guide grooves either side, then push closer to the strings to where the sound is loudest. When playing legato with the EBow you don't have to pull off and hammer on hard enough to sound the string, since the EBow keeps the note ringing for you.

The EBow has 'normal' and 'harmonic' mode. The latter generally has the octave included but neither setting is 100% reliable - often the normal setting will go into octave harmonics, like second harmonic feedback on a humbucking guitar into a loud amp.

EBows have been used by artists such as The Blue Oyster Cult, U2, Big Country and Radiohead.

You also might want to turn down your volume and the treble as the EBow greatly boosts the signal from your guitar.

As far as vibrato goes, many players favour more of a classical guitarist's approach - pulling in the line of the string so the note gets sharper and flatter.

Where the EBow really comes into its own is in the recording studio. For a brilliant example of how to use it, Google Andrew Gold's song Still You Linger On, to hear him weave intricate EBow harmonies throughout this beautiful ballad. It could just inspire you to nip out and buy one. Good luck!

NEXT MONTH *Andy starts a new series on rhythms, with* ***8th and 16th-note lines***

Get the Tone

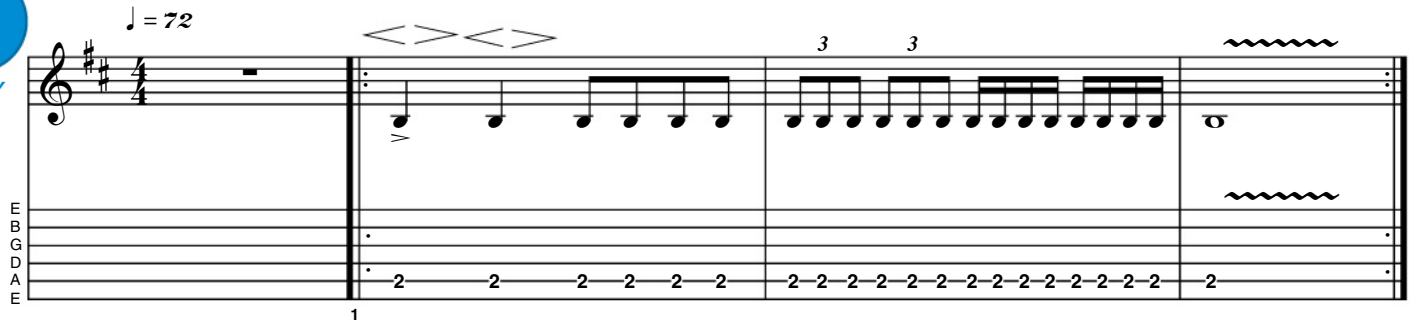
One of the EBow's selling points is that it's dynamic, so you don't want to iron out the nuances. Turn your amp down a little from where you'd normally set it and turn the tone down a tad on your guitar - the EBow boosts both volume and treble. It takes time to get used to the unit's idiosyncrasies, but be patient, it's a great sound that can bring a track to life.

TRACK RECORD Check out Amsterdam by Coldplay and Radiohead's My Iron Lung. Big Country's The Storm and Eiledon feature it (most of their albums do in fact). Steve Hackett used one on Carpet Crawlers from 'v' by Genesis, and Mick Ronson used one live to recreate Robert Fripp's tone on Heroes by David Bowie. You will also hear it on Dream Theater's Space-Dye Vest and Walking In My Shoes by Depeche Mode.

EXAMPLE 1 NOTE SWELLS

Listen to how lifting the bow off the strings and quickly lowering it to the optimum point for note projection adds a swell articulation to the note.

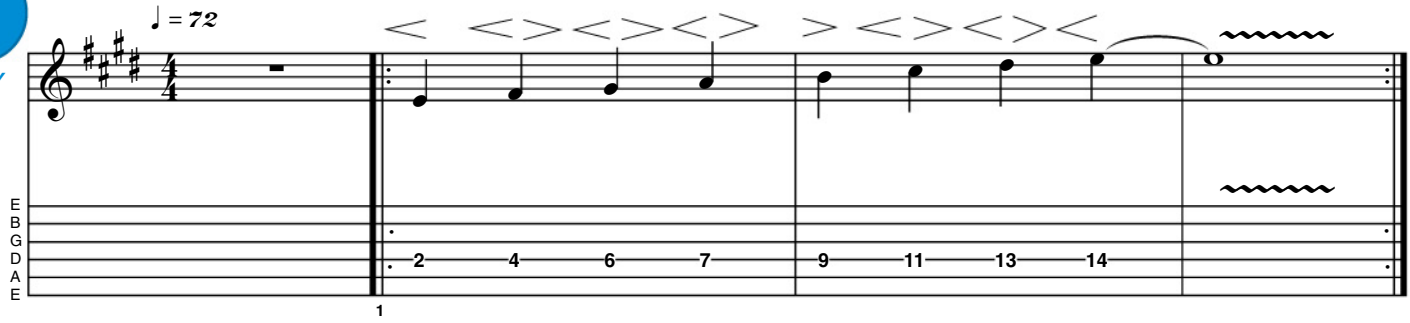
PLAY



EXAMPLE 2 PLAYING A SCALE

Playing along one string will normally mean using a combination of slides, hammer-ons and pull-offs, but it's much easier than crossing strings with the EBow.

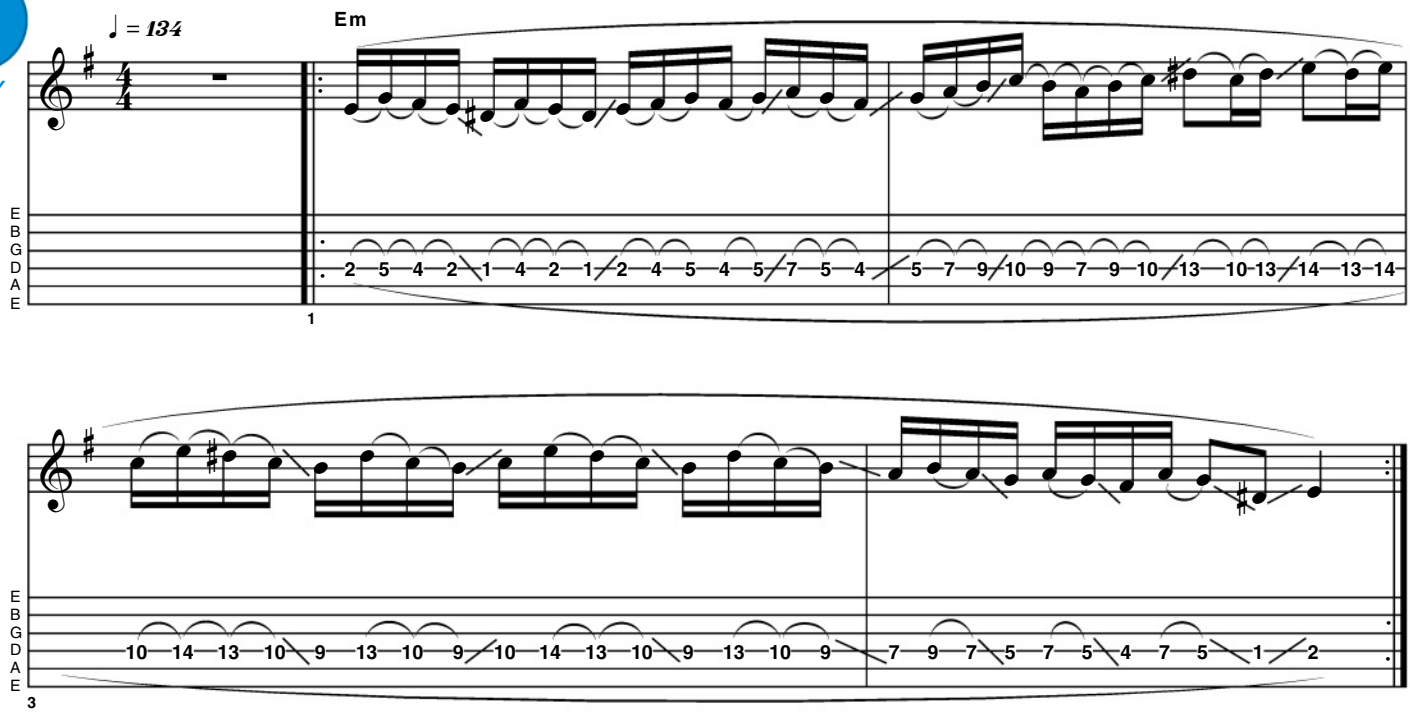
PLAY



EXAMPLE 3 NEO-CLASSICAL LINE BASED IN E HARMONIC MINOR

You'll have to carefully prepare where to use slides here to make the notes flow smoothly. The EBow helps by keeping the note ringing.

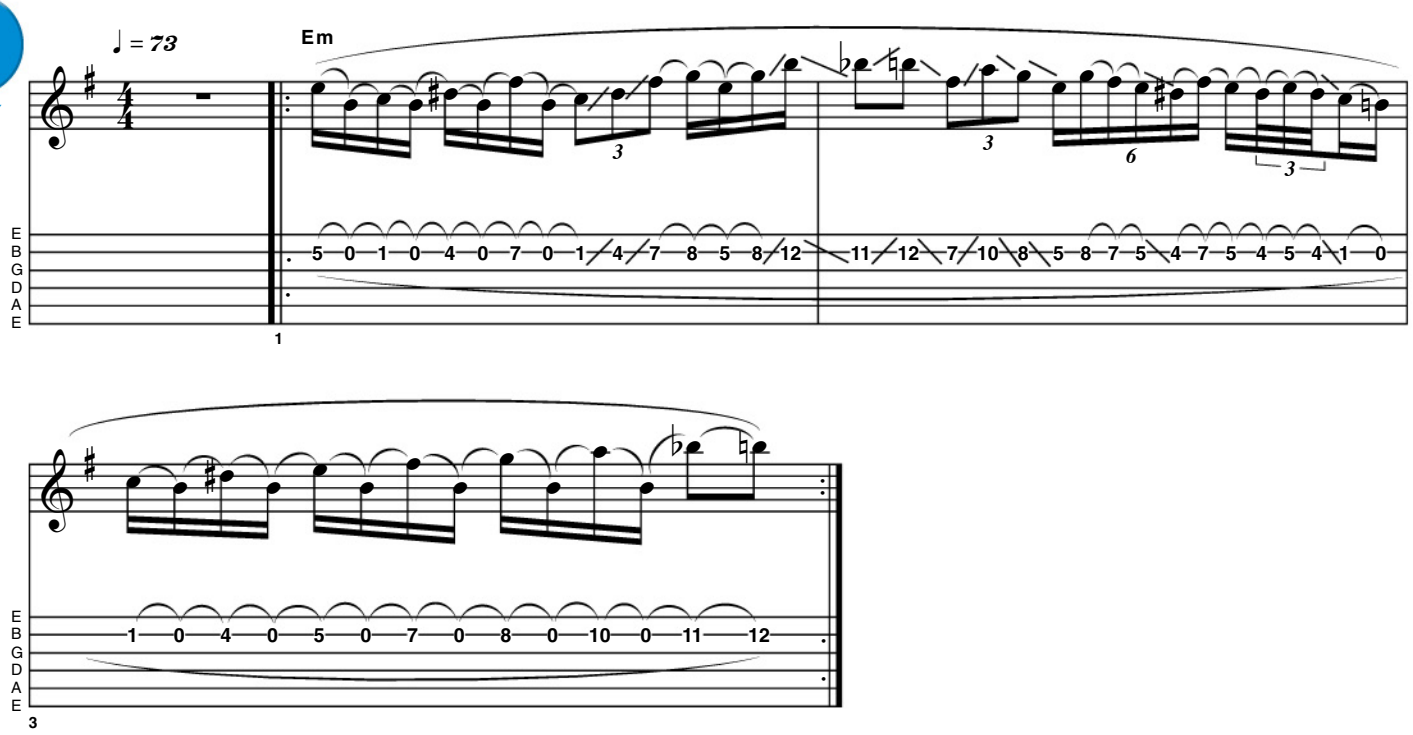
PLAY



EXAMPLE 4 **PULL-OFFS TO AN OPEN STRING**

This is a spooky sounding line which mixes wider intervals and pull-offs to the open second string. Again prep the slides carefully.

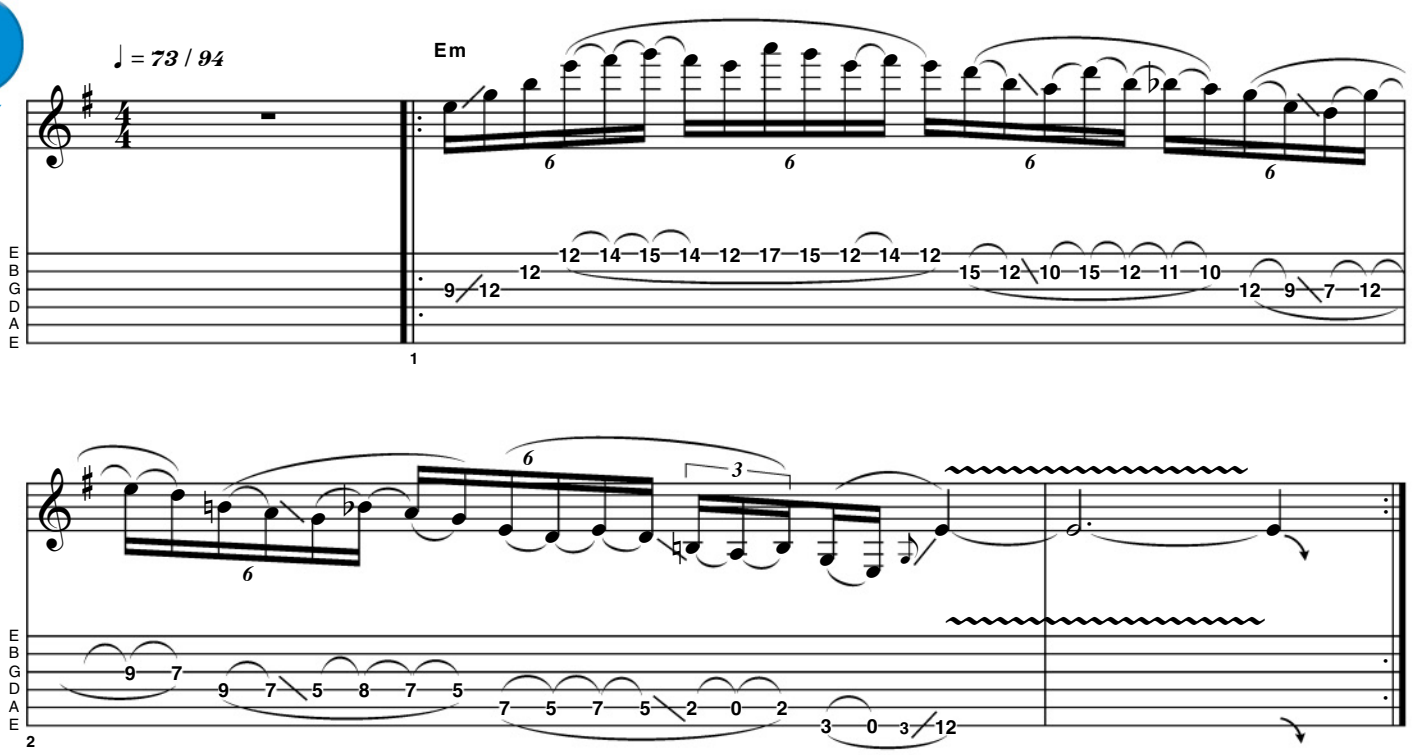
PLAY



EXAMPLE 5 **MIMICKING A CONVENTIONALLY PLAYED LINE**

Note the sweep across the top three strings at the start! This approach needs a distorted tone (possibly a little compression too).

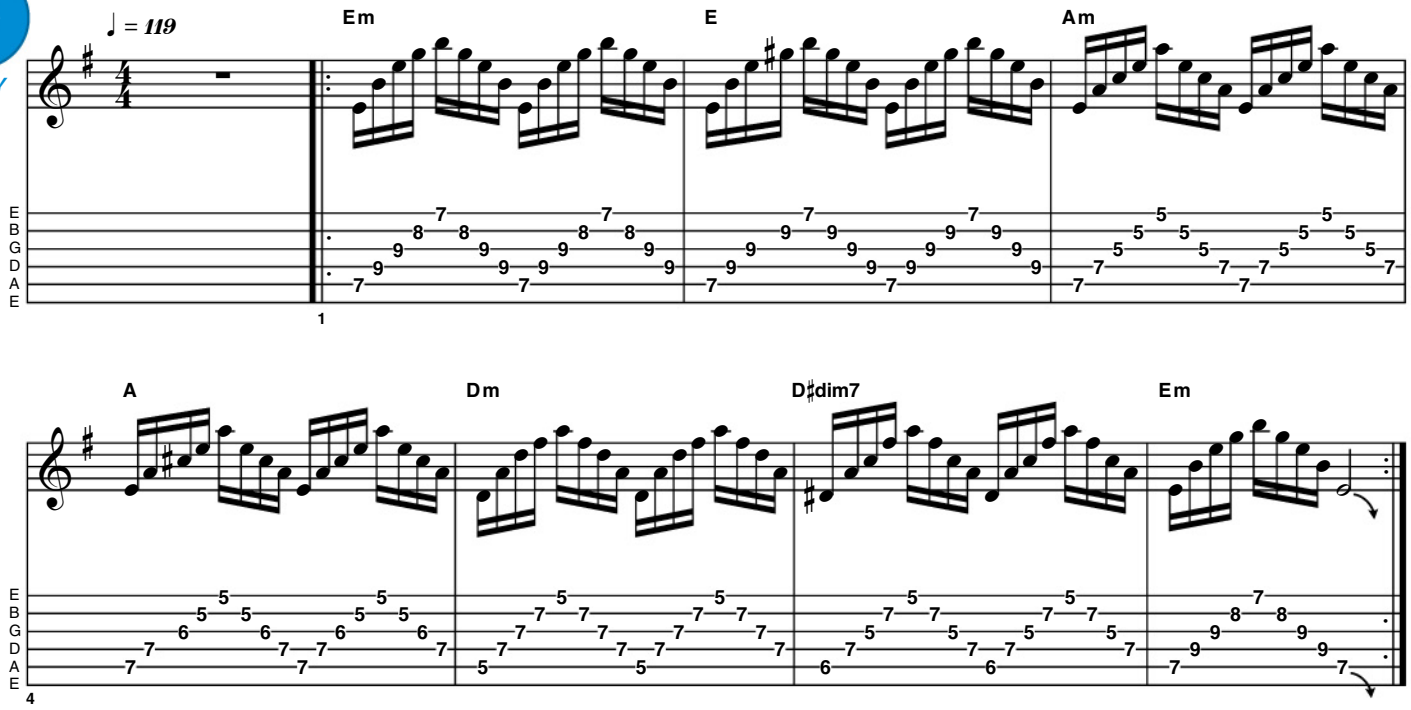
PLAY



EXAMPLE 6 SWEEPING ACROSS STRINGS

This is a tricky one! Use the EBow to lightly sweep across the strings. It's really difficult to keep the noise level down , but do your best to keep it clean.

PLAY



The EBow is a fascinating tool that can add eerie lines and faux string or synth parts to your music

NEW ALBUMS

A selection of new and reissued guitar releases, including **Album Of The Month**

ALBUM OF THE MONTH

KINGS X
THREE SIDES OF ONE
(InsideOut Music) 9/10

For many, Kings X is THE defining alt rock band of the late 80s/early 90s, their debut, Out Of The Silent Planet blending power and stunning musicianship. Well, the trio of Dug Pinnick (bass, vocals), Ty Tabor (guitars, vocals) and Jerry Gaskill (drums) release their 13th studio album after a drought of 14 years. With Ty heralding it as "the most enjoyable album I've recorded in my entire life" there's much anticipation for this. And it's stunning on all levels. The nearly 50-minute long, 12-track album is rich with trademark rhythms, superb vocals, intriguing harmonic shifts, and great guitar from Ty. Let It Rain features big drums and a Hendrix-y backwards solo. Flood Pt 1 has bass and guitar syncopating into a Beatles-esque orchestral arrangement. Nothing But The Truth is a laid-back ballad with chiming arpeggios and a solo full of bluesy vibrato and bends. Give It Up provides a funky, Hendrix vibe. Take The Time nods to John Lennon with lovely acoustic strumming and an echo enhanced vocal from Ty. Thanks chaps, the wait has paid off! (JS)

DAVID PAICH
FORGOTTEN TOYS
(The Players Club) 8/10

With this debut solo album by Toto's keys man, David Paich, your expectations regarding musios on this album would be correct - Steve Lukather is on guitar as is Joseph Williams on vocals. As for others, it's A-list heavy; Ray Parker Jr, Michael McDonald, Don Felder and Steve Jordan to name a few. While the 29- minute, seven-track album may seem short, it's high on musicianship. The big rocker, willibelongtoyou (yes, that's right) sparkles with a classy US radio production and a killer B♭-G uplifter at the end of the chorus. Spirit Of The Moonrise is an uptempo rocker with big vocals (Paich, Williams and McDonald's vocals are super rich together) and plenty of Luke trademarks (outro solo is great). First Time is a soft groove ballad, while Queen Charade is a rootsy Stones-esque rocker with a great riff and some killer slide. All The Tears That Shine has a Toto meets Peter Gabriel ballad vibe to it. Closing track is the instrumental Lucy; it's 'Toto goes Blue Note' with a swinging, classy groove. (JS)

BEN HARPER
BLOODLINE MAINTENANCE
(Chrysalis Records) 9/10

For his 17th studio album, Harper played most of the instruments himself, with his signature lap steel through a Dumble amp at the core of his sound. It's a rich, involving album that blends a broad Americana-style melting pot with social commentary. And to dramatic effect. We Need To Talk About it addresses slavery over a funky, wah-wah fuelled groove and a searing solo. Where Did We Go Wrong is reminiscent of Marvin Gaye's What's Going On or Bobby Womack's Across 110th Street with its organic, early 70s vibed grooving and reflective vocals. Problem Child nods to New Orleans rhythms, with good use of space and a great arrangement. Need To Know Basis features Larry Goldings on funky clavinet and a propulsive bass duplicated by guitar. Smile At The Mention has a sparse band sound with wonderful lap steel work and a vocal performance that evokes soul legends like Al Green. If you're looking for new and soulful Americana music, this is highly recommended. (JS)

THE TRACKERS FEATURING GARY HUSBAND AND ALF TERJE HANA
VAUDEVILLE 8:45
(Abstract Logix) 8/10

Drummer and keyboardist Gary Husband is a well-known musician, having worked with fusion heavyweights Allan Holdsworth to John McLaughlin via Level 42. But Norwegian guitarist Alf Terje Hana may be new to you. They've joined forces with a variety of top-flight bassists (Mark King to Jimmy Johnson, Etienne MBappe to Jimmy Haslip) for a jazz-rock vibed instrumental album. Gary's back beat infused drums solidify Alf's riffs and ambient textures; at times the results are similar to later -era Jeff Beck, or the collaborations of Derek Sherinian and Simon Phillips. At other times it's trickier to pin down, often due to the seemingly floating structures and key centres. Two Foxes has a heavy electro-blues vibe with riffs, lead bursts and ambient sonics. The Drowning courts both beauty and menacing elements, while Nisco is laid-back and funky with raspy and angular sounding guitar playing. The Middle Distance features Holdsworthian sheets of chords and spatial ambiences. If you're after fusion instrumentals that embrace free-form idealism, then this is heady and creative music from some of the genre's hardest hitters. (JS)

ADAM PALMA
SECOND LIFE
(Dux) 9/10

In 2020 acoustic guitarist Adam Palma was put into an induced coma as a result of catching Covid. It was the pre-vaccine days of the pandemic and the only means to save his life, the doctors offering only a 50/50 chance of survival. His recovery took time, but it was also an opportunity to weigh things up, and this is the result of Adam taking stock of his career so far. "On this album... I share with you the emotions that accompanied me during my recovery - the joy of getting a second chance at life and reflection on the fragility of our existence," he told us. Accompanied by Polish Radio's Amadeus Chamber Orchestra, the album is at once beautifully melodic, wistful and technically brilliant. From single-line melodies to Di Meola-style muted pizzicato flurries, it's a joy from start to finish, our standout track being Run Away My Heart. (DM)

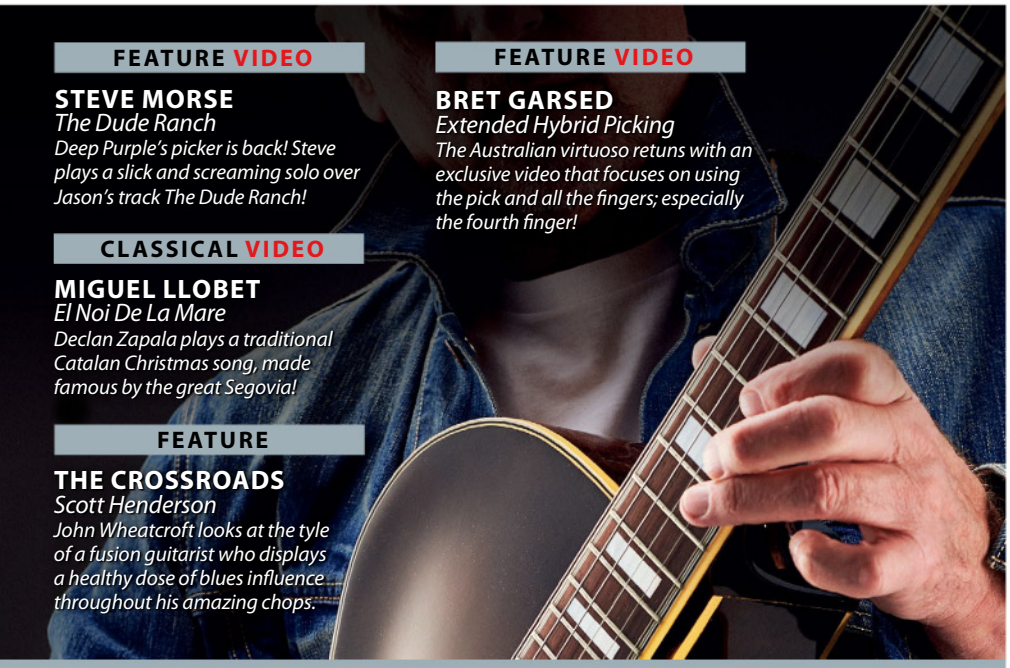
RORY GALLAGHER
DEUCE 50TH ANNIVERSARY DELUXE SET
(UMC) 8/10

Deuce was Rory's second solo album and was released at a time when the UK blues scene sorely needed a new champion. Clapton had become mysteriously reclusive, as had Peter Green, but Deuce was evidence that the fire still burned brightly whenever Rory was in town. The album has been remixed, embellished and expanded to a four-CD set with rarities in the form of 28 other takes, radio broadcasts from both the BBC and Radio Bremen, and a 64-page book containing previously unpublished photographs and sundry memorabilia. Needless to say, the album itself has stood the test of time and sounds as fresh today as it did when it was originally released. One of the most sorely missed guitarists of modern times, this set is a must for fans of the man everywhere. (DM)

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...



FEATURE VIDEO

STEVE MORSE
The Dude Ranch

Deep Purple's picker is back! Steve plays a slick and screaming solo over Jason's track The Dude Ranch!

CLASSICAL VIDEO

MIGUEL LLOBET
El Noi De La Mare

Declan Zapala plays a traditional Catalan Christmas song, made famous by the great Segovia!

FEATURE

THE CROSSROADS
Scott Henderson

John Wheatcroft looks at the tyle of a fusion guitarist who displays a healthy dose of blues influence throughout his amazing chops.

FEATURE VIDEO

BRET GARSED
Extended Hybrid Picking

The Australian virtuoso returns with an exclusive video that focuses on using the pick and all the fingers; especially the fourth finger!

Discover what you can learn from...

MARK KNOPFLER

Dire Straits' frontman shook the guitar world when Sultans hit the aiwaves back in '78. But Knopfler is about much more than clean Strat licks, so Andy Saphir brings you 5 examples covering Mark's broad range of approaches.

Rock Riffing • Clean Chords • Fingers-Only Soloing • Atmospheric Piece• Acoustic Picking

STYLE STUDIES & MORE

30-Minute Lickbag
Six licks at three ability levels

Earl Hooker
Check out this undersung player

Michael Schenker
A tasty and original rock soloist

Michael Angelo
Five licks from a great shredder

Glen Campbell
Session genius turned superstar

Jazz Arpeggios
How to use them in your solos

Rhythmic Soloing
Eighth & 16th-note triplets

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe The GT Interview, Instrumental Inquisition, One-Minute Lick, Jam Tracks Tips and Albums!

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